

The Musical World.

(REGISTERED AT THE GENERAL POST-OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

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VOL. 62.—No. 8.

SATURDAY, FEBRUARY 23, 1884.

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8d. Stamped.

ASH WEDNESDAY.—GRAND SACRED CONCERT, at ST JAMES'S HALL, WEDNESDAY next, Feb. 27th. Artists: Miss Mary Davies, Miss Farnol, and M^{me} Antoinette Sterling; Mr Edward Lloyd, Mr Charles Wade, Mr Barrington Foote, and Mr Santley. Mr Venables' Choir. Conductor—Mr SIDNEY NAYLOR. Stalls, 7s. 6d.; Tickets, 4s., 3s., 2s., and 1s.; of Austin, St James's Hall, and Boosey & Co., 295, Regent Street.

ASH WEDNESDAY.—GRAND SACRED CONCERT, ST JAMES'S HALL.—The Programme will contain the following songs from Sir ARTHUR SULLIVAN'S Oratorios: "Oh, that thou hadst hearkened" (*Prodigal Son*), "Love not the world" (*Prodigal Son*), "Come, Margherita" (*Martyr of Antioch*), "Refrain thine eyes from weeping" (*Light of the World*), "How many, hired servants" (*Prodigal Son*), "When the Son of Man shall come in His glory" (*Light of the World*). The Programme will also include "Hear my Prayer," "I know that my Redeemer liveth," "Angels ever bright and fair," "Inflam-matus," "He shall feed His flock," "The Lost Chord," "Lend me your aid," "In native worth," "Nazareth," "Oh God, have mercy," "Why do the nations," "Rocked in the cradle of the deep;" and Part Songs, "Hymn of the Home-land," "Watchman, what of the night?" "The heavens are telling," and "Morning Prayer."

LONDON BALLAD CONCERTS.—NOTICE.—There will be a MORNING CONCERT on March 5th, and the Two Last Concerts of the Season will be given on Wednesday EVENINGS, March 12th and 19th.—Tickets for these may now be obtained of Boosey & Co., 295, Regent Street; and Austin, St James's Hall.

MORNING BALLAD CONCERT, ST JAMES'S HALL, ON WEDNESDAY, March 5th, at Three o'clock. Artists: M^{me} Carlotta Patti, Miss Carlotta Elliot, Miss Mary Davies, and Miss Damian; Mr Edward Lloyd, Mr Maybrick, and Mr Santley. Pianoforte—Miss Maggie Okey. Violin—M^{me} Norman-Néruda. Mr Venables' Choir. Conductor—Mr SIDNEY NAYLOR. Stalls, 7s. 6d.; Tickets, 4s., 3s., 2s., and 1s., of Austin, St James's Hall; and Boosey & Co., 295, Regent Street.

MR BRINLEY RICHARDS' PIANOFORTE RECITALS. The Programme and Lecture, "ON ANCIENT AND MODERN MUSIC," will be repeated (by request) at ST JOHN'S INSTITUTE, Kennington, Feb. 25th; at the THEATRE ROYAL, Bournemouth, March 10th, at Three o'clock; and at Woodford, March 22nd, at Eight o'clock.

"Both Lecture and Recitations were frequently and warmly applauded."—*Times*.
"There are no lovers of true music who will not feel indebted to Mr Brinley Richards for his denunciation of the fashionable style of pianoforte playing. The attention and interest given to Mr Richards' lecture may, we hope, prove a good augury for the drawing-room music of the future."—*Queen*.

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MISS BESSIE WAUGH begs to announce her RETURN to TOWN for the ensuing Season. All Communications respecting EN-GAGEMENTS as Solo Pianist or Accompanist at Concerts, Matinees, or Soirées (public or private) to be addressed to her Residence, 130, GREAT PORTLAND STREET, PORTLAND PLACE, W.

IGNOR CARLO DUCCI has the honour to announce that he will REMAIN in London for the Season. All Applications for arranging and conducting public or private Concerts, Soirées, &c., to be addressed to him at his Residence, 85, REGENT STREET, (First Floor).

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DRURY LANE THEATRE.—"CINDERELLA."—INVITATION to the Clergy and Ministers of all Denominations.—A London Clergyman, in a letter addressed to Mr Augustus Harris, thinks the following incident may be suggestive. His little boy, aged ten, and the youngest of ten, came to him and said that a number of poor school children had been admitted to Mr Harris's pantomime. Said the child, "We are worse off than those children; we are too poor to go to a pantomime on our own account, and managers don't invite us." It would really be a charity if Mr Harris would occasionally invite the children of very poor professional men. These young-sters really never get a chance of seeing a pantomime. It is hoped that the suggestion may be pardoned if not acted upon.—Feb. 14th, 1884.

MR AUGUSTUS HARRIS has the greatest pleasure in responding to the suggestion contained in the above letter, and he invites the families of curates and ministers of all denominations who are not in a position to pay for seats to a performance of "CINDERELLA," at DRURY LANE THEATRE, NEXT THURSDAY Morning, Feb. 28th. All Applications for Tickets, together with particulars necessary to justify them, should be addressed to Mr HARRIS before Monday Next, Feb. 25th. Tickets will be issued according to priority of application.

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MISS LILLIE ALBRECHT will play at St George's Schoolrooms, Camberwell, on Monday Evening Next, Feb. 25th, SOLOS by Schumann and Liszt at Mr G. Augustus Holmes's Concert, organist of St George's Church, Camberwell, and at the Fisheries Exhibition. An iron concert grand of Messrs Broadwood will be used on this occasion.

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MDME CROSS LAVERS and **Mr HENRY CROSS** will sing HENRY SMART's popular Duet, "WHEN THE WIND BLOWS IN FROM THE SEA," at Steinway Hall, Feb. 25.

"OH LADY, LEAVE THY SILKEN THREAD."

MR JOSEPH LYNDE will sing **IGNACE GIBSONE'S** New Song, "OH LADY, LEAVE THY SILKEN THREAD" (poetry by Hood), at Steinway Hall, Thursday Evening next, Feb. 28th.

"ALICE, WHERE ART THOU?" (QUARTET).

MDME FRANCES BROOKE, Miss **IRA ALDRIDGE**, Mr **JOHN CROSS**, and Mr **EDWARD WHARTON** will sing ASCHER's popular Romance, "ALICE, WHERE ART THOU?" (arranged as a Quartet by G. B. ALLEN), at Neumeyer Hall, Bloomsbury, on Monday Evening, March 10th.

BENEDICT'S "CARNIVAL OF VENICE."

MISS MARY WARBURTON will sing Sir **JULIUS BENE-DICT'S** Variations on "THE CARNIVAL OF VENICE," at Weybridge, This Day, Feb. 23rd.

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EXCERPTS FROM PARKE'S MUSICAL MEMOIRS.

EXCERPT No. 47.

(Continued from page 100.)

1805.

Mrs Billington, who had caught a cold by performing at the King's Theatre the first night to a thin house, and was not, of course, sufficiently recovered to perform till the fashionables arrived in town, appeared on the 8th of January in Bianchi's serious opera, *Il Trionfo del Amor Fraternal*. She was greeted with enthusiastic applause, and sang admirably. On the 29th of January Winter's serious opera, *Zaire*, was performed. Grassini's interesting acting, and pathetic style of singing were highly applauded. The whole of the vocal strength of the opera company appeared on the 29th of June, in Martini's beautiful opera, *La Cosa Rara*, when Billington, Grassini, Storace, Viganoni, Braham, and Morelli afforded a high treat to a crowded house.

Jarnovicki, that musical Hotspur, died at St Petersburg, in the year 1804, of apoplexy. He was an accomplished violin player, and his music is melodious and pleasing. He was not, however, a profound musician, as he merely wrote the subjects and solo parts of his concertos, and employed an abler theorist than himself to harmonize them. Jarnovicki was highly patronized while in England, but his violent disposition disgusted most of his supporters. He piqued himself much on the use of the small sword, and once gave a box on the ear to the celebrated fencer St George; but the chevalier took no further notice of the assault than by saying—"I admire his talent too much to fight him." Shortly after Jarnovicki came to England he performed a concerto at the oratorios at Drury Lane Theatre, and in my presence challenged Mr Shaw, the leader of the band, because he would not leave his proper station in the orchestra to accompany him. In the year 1799 Jarnovicki, finding London too hot to hold him, sought the colder region of Russia. Had Jarnovicki blended a portion of suavity of manner with his rare and commanding talent, instead of nurturing that violence of temper through which he was eternally carving his own misery, it would have ensured the continuance of the exalted patronage he possessed in England, where he might have smoothly glided down the stream of life "to that bourne from whence no traveller returns," supported by hope and resignation.

Mrs Billington did not sing at the Covent Garden oratorios this season. They commenced on the 4th of March, when Mrs Ashe, Mrs Bland, Miss Munday (afterwards Mrs Salmon), and Mr Braham, displayed their several abilities with success.

The annual benefit of the Sons of the Clergy took place, as usual, in St Paul's Cathedral, on the 17th of May. The performance (which seldom varies) consisted of selections from the works of Handel, and the anthem originally composed for that charity by Dr Boyce. The vocal parts were sung by the gentlemen of the choir, and the instrumental parts were performed by the members of the Royal Society of Musicians, conducted by Mr Greatorex. This performance was, during many former years, conducted by Dr Hayes, professor of music in the University of Oxford, who, in good humour and bulk, was a complete representative of Shakspeare's fat knight, Sir John Falstaff, and was said to have nearly equalled in weight the celebrated Mr Bright, the miller of Malden, in Essex. When the doctor came to London from Oxford, he had two places taken for him in the stage coach, from which after he was got in (a work of some difficulty) he was not removed till he arrived at his journey's end. It must not however be omitted, that Dr Hayes, besides his suavity of manners, possessed much professional ability.

Mrs Billington, Harrison, and Bartleman were the leading singers at the concert of ancient music. At the vocal concert Miss I. Parke was the principal. She appeared to great advantage in Handel's popular song, "Sweet Bird," accompanied on the violin by Mr Weichsell, who led the band.

The curiosity of the public was this season greatly excited by the two phenomena, Master Betty, called the young Roscius, who acted at Covent Garden Theatre, and Master Mori, the young Orpheus, who fiddled at the concerts. The following anecdote is perhaps not inapplicable to them: When Louis the Fourteenth had shown Marshal Saxe his regiment of disciplined boys (a thousand strong), of which he was extremely proud, he with great exultation asked that great general what he thought of them; when the marshal replied, "No, doubt, Sire, they will make a fine regiment when they come of age."

The active manager of Covent Garden Theatre produced, on the 3rd of March, a new musical piece in two acts, by Reynolds, entitled, *Out of place; or, The Lake of Lausanne*. The overture and the whole of the music were composed by Reeve. "In this piece" (observes a critic) "the singing of Storace and Braham was tasteful and effective, and was greatly applauded. The popular Swiss *ranc des*

vaches, neatly introduced in the overture, afforded ample scope for the sweet tones and brilliant execution of W. T. Parke's oboe."

Vauxhall Gardens opened for the season on the 4th of June, with a grand gala in honour of his Majesty's birthday. It was fashionably and numerously attended; and at the gala given on the 12th August, the birthday of His Royal Highness the Prince of Wales, there were upwards of twelve thousand persons present.

During the latter part of this summer Signora Storace and Mr Braham were engaged to perform six nights at the Brighton Theatre. In the rehearsal of their first opera, *The Haunted Tower*, when Braham's principal song, "Spirit of my sainted sire," came on, it was discovered that there were no kettle-drums, a material feature in it. The manager however promised that the drums should be in their place behind the scenes in the evening. When the regular performance had nearly reached the before-mentioned song, the drums were there; but on inquiring, it was found that no person had been provided to beat them! What was to be done? The song was coming on immediately, and there appearing no alternative but that of omitting it, Storace, who was on the spot, undertook the task, and beat them with as great precision and effect as the best kettle-drummer of them all! This circumstance being buzzed about town as a curious and clever thing, it was spoken of the next day at a party where I dined, on which an elderly Irish captain, who appeared much struck with the occurrence, exclaimed—"By the powers she is a nate lass, and I should only have one objection to having such a wife, which is, that being so ready at bating, she might one day feel an inclination, as Mr Mulroony says, to bate a coat with a man in it." Covent Garden Theatre commenced the season as usual in September. Storace and Braham having seceded, and joined the company of Drury Lane Theatre, Mr Harris had recourse to his old system of procuring actors after the manner of Peter Pindar of supplying himself with razors. The poet, who wore a wig, performed the office of barber on himself in an uncommon and effective manner, not only shaving the beard off his chin, but the hair from his head without a looking-glass! He was equally singular in his mode of procuring his razors, buying them (as he told me) by the dozen, in Exeter Change, at the moderate charge of sixpence each; whereby, if he got two or three out of the number which answered his purpose, he threw out the remainder, considering he had made a cheap purchase. On the same principle did Mr Harris engage his actors. Finding it very difficult to obtain full houses during that uphill part of the season which precedes Christmas, he engaged actors from the provincial theatres, literally by the dozen, at very small salaries, and an article for three years, determinable on his part at the end of the first. These performers he brought out in principal characters, and the novelty of first appearance exciting the curiosity of the public, they generally attracted good houses for two or three nights; and if any of them made a hit, he retained them, getting rid of the others at the end of the season. By this plan Mr Harris afforded variety to the public, and a profit to himself, at a comparative small expense. This system, however, on account of the failures which frequently occurred among his new levies, was strongly arraigned by several admirers of the drama, particularly by his old friend, Councillor C—st, who, when the subject came on the *tapis*, observed that Mr Harris seemed to prefer a new actor to a good one.

(To be continued.)

MUSIC FOR THE PEOPLE.—Apart from the Kyrle and People's Entertainment Societies, there is much good of a private and unassuming character continually being done in providing recreation for the people in the poorer districts of London, and it is with pleasure we note a free concert of a light and entertaining nature given in the rooms of St Giles's Christian Mission on Tuesday last, to a crowded and poor, but appreciative audience. The programme comprised two overtures arranged as trios, an operatic and chamber trio for piano, violin, and violoncello, and various recitations and songs. The instrumental portion was executed by Mr W. A. Jewson, violin, and Mr McKenzie, violoncello; Mrs F. B. Jewson, kindly volunteering her able services, presided at the piano. "The Lost Chord," with instrumental accompaniment, sung by Mr H. Hunt, under whose direction the vocal and reading portion of the concert was given, was unanimously encored. The programme also comprised the names of Miss Crowe and Messrs Eldridge, Langford, and Scott, who acquitted themselves to the satisfaction of the audience. Altogether we have reason to congratulate private enterprise on its success in the direction of providing intellectual and wholesome recreation to a large number of the poorest class. It is needless to add that all who took part gave their services, no fee of any kind being charged.—W. A. J.

MUSICAL SKETCHES.

By H. E. D.

No. 14.—ON INSPIRATION.

"The lunatic, the lover and the poet
Are of imagination all compact:
One sees more devils than vast hell can hold,
That is, the madman: the lover, all as frantic,
Sees Helen's beauty in a brow of Egypt:
The poet's eye, in a fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name."

Midsummer Night's Dream, Act V., Sc. 1.

Familiarity breeds not only contempt, but often, as well, considerable ignorance of the thing itself with which we are familiar. It is so in the case of the word Inspiration. We are so accustomed to its use in conversation, in newspaper slang, and elsewhere, that we often overlook its real meaning. If a man produces a new cork-screw, we exclaim: "What a happy inspiration!" and the most matter-of-fact exhibitions of talent and patience are characterized as "inspired."

Let us see what the word really means. In its precise definition it obviously implies a "breathing in"; but in its actual use it has three meanings. First, the Physiological; secondly, the Theological; thirdly, the Poetical. The first, of course, concerns simply the action of the lungs in "breathing in" air in contradistinction to the act of expiration, or "breathing out." The second, or theological, use of the word denotes the breathing in, not of air into the lungs, but, in a figurative sense, of the Spirit of God to the soul of the human being. The third, or poetical, meaning of the word is, also, figurative, and implies a breathing into the human heart and mind of the Spirit of Nature.

It is with the word in its poetical sense that we have to deal. What is the true and precise meaning of what we call Inspiration as applied not only to the poet, novelist, and writers of other kinds of imaginative literature, but equally to the musician, the painter, the sculptor, and the actor? Now I have just defined it (for the purpose of distinguishing the poetical from the two other senses in which the word is used) as a breathing into the human heart and mind of the Spirit of Nature; but this is obviously insufficient. It is something like the reply which one usually gets to the inquiry, "Why can we see through glass?"—"Because it is transparent;" which is, of course, only a shorter way of expressing the words "see through," and does not tell us (what has never yet been explained), *why* it is transparent. What we want to know, then, is why, when, and how this Spirit of Nature is "breathed into" the heart and mind of man. Well, as I have said, the word is used in a figurative sense, and it in reality means the condition or result of the exercise of highly disciplined imaginative faculties. Here we are landed in a new difficulty, for we have to ascertain what are these imaginative faculties; and indeed the whole question hinges on the word Imagination. Now Imagination must not be confounded with Fancy.

"Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourished?
Reply, reply.
It is engender'd in the eyes,
With gazing fed; and fancy dies
In the cradle where it lies.
Let us all ring fancy's knell:
I'll begin it,—Ding, dong, bell."

Merchant of Venice, Act III., Scene 2.

Imagination, as we are told in that other entirely beautiful passage which I have placed at the head of this article, "bodies forth the forms of things unknown," whilst "the poet's pen turns them to shapes and gives to airy nothing a local habitation and a name." Some persons seem to consider that it is a kind of mental parasite which debilitates that upon which it feeds whilst it is of no use in itself, but, on the contrary, is a morbid, corrupting influence. They would amputate, exterminate, annihilate it completely and for ever. May the gods forbid! Imagination is a true attribute of the human mind, is inherited at birth, discovered in childhood, and in after life either developed and cherished as a blessed gift of the good God, or else irreverently stifled and, as far as possible, extinguished as tending to the "unpractical" and as prejudicial to the "getting-on" principle which so strongly characterizes modern civilization.

True Imagination is as trustworthy in its results as what we call Reason, and has done more for the world than dry Logic and Rule

of Three. With its aid the Poet's mind travels into realms where the syllogism never enters, and sees things in heaven and earth which the Logician, with his terms, premises, propositions, and inductions, has not "dreamt of in his philosophy." But the Poet's imagination must not be thought, in consequence, altogether "illogical" in its results and conclusions, for it is really a faculty of building up in the mind a possible, and therefore even probable, superstructure on a basis of facts. Study one of Shakspeare's purely imaginative characters, and you can hardly persuade yourself that such a person had not really lived, and you feel confident that the poet must have drawn the character "from the life": and yet it is certain that he did not do so. The various passions, emotions and idiosyncrasies of the character have, however, all appeared separately in men millions of times since the creation of the world, and that they have been combined at some time in one individual is so likely that the contrary is almost inconceivable, whilst probably the coincidence has happened innumerable times. Indeed, one frequently meets in life some person who bears a striking resemblance to a particular character in a play or novel. Shakspeare's characters, therefore, though merely imaginative, are true to nature; and inasmuch as we recognize and appreciate this fact in his works, and bear in mind to what an extraordinary degree he possessed this power, we call him an inspired poet; meaning in reality that the Spirit of Nature, with its creative and prophetic influence, was "breathed into" him (by means of a cultivation of his natural imaginative faculties) in a very remarkable degree.

Then take the art of Painting. All great painters are poet-painters; not mere servile copyists of Nature's vesture, but seers, men who see into her very heart, and show us mysteries and beauties which we of ourselves could not see, and which the human photographic camera under the name of "accomplished amateur" cannot discover likewise. The true painter's mission is no more to make "pretty pictures" than that of the musician is to tickle the ear with "pretty tunes." Turner is our greatest English painter, and is he not essentially and absolutely a poet-painter? A life-time of assiduous application gave him marvellous dexterity, but his manipulative powers were held in strict subservience to his imagination. Could an ordinary "matter-of-fact young man" have stood beside Turner when he was painting one of those masterly landscapes of which our nation is so justly proud, the scene before him would probably have struck him as being very ordinary—perhaps insipid—and, glancing over the painter's shoulder, he might have remarked:—"That is a lovely drawing you are making, sir, I have no doubt, but it is not a bit like the prospect before us! For instance, those trees yonder, which every one who is acquainted with them knows to be simple green at this time of the year, you have painted in nearly all the colours of the rainbow." And we can suppose Turner replying:—"True, my young friend, the trees are green when you are immediately beneath them, but they certainly do not so appear here, two miles away, when under the many influences of sunlight, cloud, and atmosphere. Like most persons, you have not cultivated even the simple faculty of seeing external things as they really appear. How, then, can you expect to be able to read those deeper mysteries and subtleties of Nature which, with the aid of what we call imagination, the painter is able to interpret from the scene before him." Turner was an inspired painter. I need, I think, give no further illustrations to make clear to the reader what I understand by the word Inspiration in relation to Literature and Art.

Music is the purest of all the arts* and the most imaginative. But there is no true music in Nature without the agency of man; it is all produced by human imagination and art. And yet, mysterious as it is, it is Nature herself who gives us all our best ideas in music. The true musician, like the painter, is a poet. Imitate the sounds of Nature he must not, but his highest "inspirations" will be obtained in the forest and in the meadows; by the brook and amidst the scent of the lilac; in the winter storm and summer shower; in the contemplation of a snowdrop. "How is this possible?" asks the "matter-of-fact young man." The musician replies: "I cannot tell, further than this, that Music is the language of the emotions, and these are awakened by such means." But Imagination has much to do with it.

How is the imaginative faculty to be preserved and cultivated? I have said that it is inherited at birth by all and discovered in childhood, at which period of life it is generally remarkably vigorous. Bring up a child as you may, it will begin early to conjure up all kinds of strange ideas as to beings and things natural and supernatural. The child, aided by a free, unfettered, imagination, grasps truths with a tenacity that the cramped philosophy of more mature years cannot afterwards tighten. One is reminded of the words: "Thou hast hid these things from the wise and prudent, and hast revealed them unto babes." The faculties and functions of the animal organism if not exercised are, in time, I believe, lost;

* See the quotation from Goethe on the title-page of the *Musical World*.

and this principle applies to the powers of imagination as it certainly does to those of memory and speech. But, in point of fact, it would seem impossible to entirely cease to exercise the imaginative faculty except where the mind is lost altogether; we use it in almost everything we do. Without imagination America would not have been discovered; without it the steam engine would not have been invented nor the Suez Canal constructed. The most prosaic things are dependent on imagination for their performance and accomplishment.

Finally, the food of Imagination is knowledge; for, as I have already said, this mental faculty is the building up of mind images on a basis of facts. The greater the knowledge (not necessarily "book knowledge") the more prolific and comprehensive will the imaginative powers be. The novelist writes of Human Nature, and, consequently, must study human life in all its forms and peculiarities; and then, with his mind full of notes and observations, he will proceed to "turn them to shapes and give to airy nothing a local habitation and a name." The poet's task comprehends not only Human Nature, but the whole of Nature; and he must, therefore, study her in all her branches: his scope is infinite. Of such mysteries and beauties as have been revealed to him he speaks to us by the simple language of words; the poet-painter, by the language of form and colour; the poet-musician, by the language of melody and harmony. They differ only in the means employed, whilst their degree of Inspiration is always in proportion to the extent and originality of their interpretations of Nature by means of a happy and intelligent use of the Imagination.

"FIFTY YEARS AGO."

(Concluded from page 109.)

As in musical expression much depends upon the choice of the key, the following characteristics of the different keys may not be considered out of place.

CHARACTERISTICS OF THE KEYS.

Every key is either coloured or uncoloured. The uncoloured keys are expressive of innocence and simplicity. The keys containing flats are characteristic of soft melancholy feelings; while those containing sharps are expressive of uncontrollable and powerful passion.

C major is quite pure. Its character is innocence, simplicity, naivete, and the artlessness of childhood.

A minor represents the cheerful feminine character, gentleness and gaiety.

F major, pleasure and repose.

D minor, the melancholy feminine character; the spleen, and the vapours.

B major expresses happy tranquil love, peace of mind, hope, and the longing for a better world.

B flat minor, dissatisfaction, uneasiness, the anguish of disappointment, spiteful gnashing of teeth; in a word—rancour and despair.

E flat major is the key of love, devotion, and confiding intercourse with heaven—representing by its three flats, the sacred Triad.*

C minor, the declaration of love, and also complaints of unhappy love; every tender reproof, every anxious expectation, every sigh of the deeply-enamoured soul, is comprehended in this key.

A flat major embraces within its compass the tones of death, the grave, corruption, judgment, and eternity.

F minor, sorrow, funeral lamentations, groans, and sepulchral aspiration.

D flat major is an equivocal key—degenerate in sorrow and in joy. It can smiler, though it cannot laugh; it can ape the shedding of tears, though it cannot truly weep. Only very particular traits of character and sentiment can be depicted by this key.

B flat minor has an eccentric character, generally clothed in the garb of night. It is morose, and very seldom assumes a gay aspect. The mockery of heaven and earth, misanthropy, self-dissatisfaction, and preparation for suicide, resound through this key.

G flat major exhibits triumph over difficulty,—free respiration upon ascending hills. The echoes of the soul that has powerfully struggled, and has been finally victorious, are heard in compositions in the key of *G flat major*.

E flat minor. Feelings of dread, of the deepest despondency, of brooding despair, of the bitterest anguish, of the most gloomy state of the mind, are here forcibly expressed. Every torment, every

frightful foreboding of the heart is breathed forth by this horrific key. When ghosts speak, they must doubtless borrow its unearthly tones.

B major. A strongly coloured key, indicative of fierce passions, concentrated under the most vivid hues. Within its jurisdiction lie anger, fury, jealousy, frenzy, despair, and every violent excitement of the mind.

G sharp minor. Vexation of spirit, painful oppression of the heart, sighs of lamentation, resound in the double sharp. All that is distressing is characterized by the colour of this key.

E major expresses loud exultation, laughter-loving-joy, but still not full and perfect delight.

C sharp minor. This key conveys the language of penitence, intimate converse with heaven, with a friend, and with the loving companions of life. The sighs of unrequited friendship and love lie within its compass.

A major contains the declaration of innocent love, contentment, the parting lovers' hope to meet again, youthful cheerfulness, and confidence in Heaven.

F sharp minor is a dismal, chilling key. It lacerates the feelings as a surly dog tears a beggar's garment. It speaks the languages of enmity and aversion. It usually appears dissatisfied with itself, and is therefore always languishing after the tranquil repose of *A major*, or the triumphant beatitude of *D major*.

D major is the key for songs of triumph, hallelujahs, the war cry, and the shouts of victory. Introductory symphonies, marches, festival hymns, and hallelujah chorusses are therefore set in it.

B minor may be considered as the key of patience, silent resignation to fate, and submission to the will of Providence. Its tones are accordingly soft, without ever breaking into offensive murmuring and complaint. Its practice is rather difficult on all instruments; and it may be on this account that we meet with so few pieces set expressly in it.

B major is the key for idyls, eclogues, and all rural songs, for every tranquil and peaceful passion, for every tender return to sincere friendship and faithful love: in a word, every soft and quiet emotion of the heart is admirably expressed in this key. What a pity that it is so much neglected, on account of its apparent difficulty! It should be recollected that no key is either easy or difficult, and that all difference in these respects depends entirely on the composer.

E minor. We here find the unaffected, tender, and innocent declaration of love; complaining without murmuring; sighs unaccompanied by tears. Here also is expressed the near hope of perfect blessedness, by gliding back into *C major*. Nature having given this key only one colour, it may be compared to a young virgin dressed in white, with a rose-coloured bow on her bosom. It gracefully modulates into *C major*, and thus produces a delightful effect, in which both the ear and the heart are completely satisfied.

If it should be alleged against this sketch of the expression peculiar to each key, that in consequence of the variety of modulations, no key can have a fixed character; it must be considered that it behoves every composer to study deeply the nature of his key, and to admit within its orbit only such as bear a sympathetic affinity to it. The friend of social intercourse will not invite to his parties incongruous characters whose irreconcilable humours would disturb the harmony of the circle, but will rather select congenial spirits capable of giving the highest zest to the pleasure of the company. A free-thinker remarkable for levity, would be very discordantly situated in a solemn religious assembly, though elsewhere he might find his proper place. It is even so with the musical composer. When he has once fixed on a key suitable to the prevailing sentiment of his composition, he cannot with propriety glide into other keys which contradict that sentiment. For example, it would be insufferable were an air in *C major* to end with its first strain in *B major*, or, were one in *F minor* suddenly to modulate into *F sharp major*. In short, musical expression is, throughout all the keys, so distinctly marked, that though it has not yet been sufficiently investigated by the philosophic critic, it nevertheless, with regard to completeness of effect, surpasses poetic and picturesque expression. Devotion and sublimity constitute the appropriate expression of church music:—the wonderful, the heroic, the majestic, the deeply moving, the melancholy, the gay and the joyful, are the characteristics of the dramatic style. Confidential familiarity, sociability, conformity to every character, the construction of every musical idea, belong to the expression of chamber music.

Finally, popular music, devoid of natural expression, is a worthless carcase which justly deserves to be buried on the bare common, or at a cross road.

* "Die heilige TRIAS" are the words of the author by which he seems to allude to that which is too mysterious to be represented or expressed by music.

SCRAPS FROM PARIS.

M. Massenet is the musical hero of the hour. His *Manon* is running at the Opéra-Comique, and his *Hérodiade*—first produced at the Théâtre de la Monnaie, Brussels, some two years ago—has been performed at the Théâtre-Italien, but with two additional tableaux—Hérode's apartment and Phanuel's observatory—besides being in four acts instead of three. The house was crammed on the first night and the work much applauded, though serious objection was taken to the way it is frequently scored, for, where M. Massenet wishes to be forcible and impressive, he becomes—say those who do not laud him exactly to the skies—simply obstreperous, using the orchestra in a manner calculated to render his hearers deaf rather than to delight them. The artists materially contributed to the success of the evening. As Salomé, Mme Fidès-Devriès especially distinguished herself, both as an actress and a singer. Mlle Tremelli was pronounced admirable as Hérodiade, and the audience were most liberal in their applause, though not prepared—at any rate, not all of them—to sanction the appearance of powdered footmen, *galonnés sur toutes les coutures*, bearing bouquets, supposed doubtless to be offered as a tribute of respectful admiration by some of the fair singer's worshippers in front. It is certainly high time that this absurd farce should be discontinued. M. Maurel was good as Hérode, and gave his air, "Vision fugitive"—as it runs in the French libretto—with telling effect. The brothers Jean and Edouard de Reszké, as "le Prophète Jean" and Phanuel respectively, deserved the applause bestowed on them. By the way, Jean de Reszké, who formerly sang baritone, now appears as a tenor. The fourth performance of *Hérodiade* was to have taken place on the 9th inst., but on the evening previous Mme Fidès-Devriès sent a message informing the management of her inability, in consequence of indisposition, to appear the next night, adding, however, that she was ready to postpone her departure for Monte-Carlo a day, and sing on the Sunday instead of the Saturday. Sig. Corti, one of the managers, was perfectly willing to accept the offer, but M. Maurel, in his managerial capacity, for he is a member of the management as well as of the company, would not hear of such a thing, so, overriding his partner, he still announced *Hérodiade* for performance on the Saturday. When the night arrived, a numerous audience, assembled under the impression they were about to hear M. Massenet's opera, beheld the stage-manager advance to the footlights for the purpose of stating that, in lieu of the work in question, *Ernani* would be given. Much dissatisfaction was freely expressed. M. Maurel's conduct is far from meeting with unanimous approbation, and he has done himself no good. The matter may very possibly engage the attention of the gentlemen of the long robe.

Commenting on the little episode, M. H. Moreno says in the *Ménestrel*:—

"Mme Adler-Devriès was indisposed, and could not sing on Saturday; it is impossible to imagine what an amount of paper has been blackened for so natural an event, which is not yet over; there is a talk now of stamping the amiable correspondence with the Government stamp. If things go on like this in the new literary acropolis, the various persons concerned will completely neglect the cultivation of music to devote themselves frantically to oratorical and epistolary jousts; it will no longer suffice to engage simple artists honestly fulfilling their calling as singers; they must be, also, doctors with their diplomas in their pockets. Instead of a 'Falcon,' we shall have a fair Sévigné-vocalist to supply scales of adjectives and other qualifying words; to replace Mario and Faure, the first Laroche-foucauld-tenor, who will vocalize maxims, and the Labruyère-baritone, who will take the 'character'-parts. It is thus that, in an already famous letter which has gone the round of the papers, we see M. Maurel, hitherto more especially known as a most distinguished lyric artist, suddenly develop new qualities as a clever manager well versed in shuffling; as a mordant and satirical writer after the fashion of Voltaire; and as an expert mathematician, juggling with figures as skilfully as Pic de la Mirandole. M. Maurel, who knows what is due to the fair sex, commences gallantly by 'at once leaving out of the wretched discussion all personal reference to a lady and a great singer, Mme Devriès,' but he bitterly reproaches his partner and friend, Sig. Corti, with 'being in all respects incapable of writing French,' which is, of course, unpardonable in an Italian.

"'Dieu qu'en termes plaisants ces choses-là sont dites!'

"But how much we should prefer a tender romance sighed forth by M. Maurel, as he used to sigh them forth in the happy time when

he was not a manager. What an unfortunate notion on his part to hamper himself with the worry of management! An artist should devote his attention exclusively to his art; the thousand cares, anxieties, and dangers of management are not calculated to leave him full possession of his artistic resources, or render his voice brighter. This tentative, however, of M. Maurel's on the managerial domain may have its good side. He will have enjoyed an excellent opportunity of seeing the perils to which a management is subjected by the constantly increasing exigences, or the caprices, of artists. Never probably having in the course of an already long career been indisposed himself, and never having on this account temporarily caused any interruption in the run of a piece, and placed honest impresarii in an embarrassing position, he is astounded at the illness of Mme Adler, a member of his company, and despatches to her house tipstiffs to verify the fact; having himself always been moderate in his demands, and having generally sung for glory alone, he rises against the nightly salary of four thousand francs paid to the celebrated vocalist. This is not bad, and we rely upon him, when he has left the managerial sanctum, and once more become simply a talented baritone, to read his comrades a lesson and bring them back to reason. 'My friends,' he will say to them, 'I have tasted the bitter fruit of power and partaken of its anguish. I, like others, have tried to resist the overflowing tide of financial exaction with which all managers have to contend, and, when balancing the amount of my artists' salaries against the sums taken, I experienced the sensations of a drowning man. Let us amend our ways, my brothers, otherwise there will be an end of the stage of the present day. It will soon entirely disappear from the earth, and there are some spots where it has already ceased to exist; art will be ruined through our fault; our mercantilism will have killed it, and all that will be left for us will be to bewail its loss.'

There will shortly be a meeting of the shareholders in the undertaking, when several alterations will be proposed in the statutes, one being to the effect that for the future "new French operas"—such as *Hérodiade*, for instance—"shall be played in French." A great many patrons of Italian opera denounce this as an ill-advised step. They say it is perfectly uncalled for by the financial results up to the present date, seeing that from the opening night the average receipts has been 14,366 francs a night.

BERLIN.

(Correspondence.)

A new three-act comic opera, *Der Geist des Wojewodin*, music by Ludwic Grossmann, has been produced at the Walthalla-Operetten-Theater. The libretto is not calculated either to interest the public nor inspire the composer, who—perhaps in consequence of this—has failed to achieve more than a *succès d'estime*. The best pieces in the score are certain national Hungarian dances. One mistake on the composer's part is his having written his score in a style far beyond the capabilities of the artists selected to interpret it. The management had done all they could in the way of scenery and dresses, but the public received the work very coolly, if not with absolute hostility.—On the 4th inst., Tivadar Nachez, the violinist, made his first appearance before a Berlin audience. He played Ernst's "Concert Pathétique," in F sharp minor, Op. 23; Mendelssohn's "Violin Concerto"; Paganini's "Octave Studies"; and some "Danses Tsiganes." He met with a very gratifying reception. Baron Senft von Pilsach sang various songs and ballads by O. Schmidt, R. Franz, R. Schumann, and Loewe, and was warmly applauded.—The programme of the Wagner Memorial Festival at the Philharmonic, on the 13th inst., comprised the "Tod Siegfried's," and the "Trauermarsch"; the overture to, and first scene (especially composed for Paris) of *Tannhäuser*; prelude to and finale of *Parsifal*; overture to *Der fliegende Holländer*; "Fanget an," from *Die Meistersinger*; and the last scene from *Die Götterdämmerung*. The list of executants included Mlle Malten and Herr Gudehus from the Theatre Royal, Dresden.

THE KENNEDY FAMILY.—This talented family have been delighting crowded gatherings in the Garrison Hall, Dunedin, New Zealand, with "the auld Scots songs." The *Morning Herald* and the *Evening Star* have both devoted considerable space to eulogistic notices of their entertainments. The former states "that Mr Kennedy's performances are as fresh as ever, and that many improvements have been effected since the occasion of his previous visit to Dunedin;" while the latter observes "that he has lost none of the dramatic power and exquisite humour which characterized his representations on his last visit ten years ago."

FOREIGN BUDGET.

STETTIN.—A three-act romantic comic opera, music by Herr Louis Dumack, of Berlin, will be produced at the Stadttheater some time during the present season, probably about the middle of March.

VIENNA.—The members of the Schubert Union have determined on making a combined pleasure and business tour in Germany next July. They will go down the Rhine as far as Cologne, pay a visit to the Niederwald Monument, and give concerts in Nuremberg, Frankfurt-on-the-Maine, Wiesbaden, Heidelberg, and Stuttgart.

AUCKLAND (NEW ZEALAND).—The Vocal Association here numbers 200 members, while affiliated to it is an orchestra of 45 performers. It has built, also, a concert-hall capable of containing twelve hundred persons, and its programme for next season includes Handel's *Messiah* and *Israel in Egypt*; Mendelssohn's *Lobgesang*; Ch. Gounod's *Mass*; Spohr's *Jüngstes Gericht*; and Gade's *Psyche*.

NICE.—Having, on a question of costume, severed her connection with the Paris Opéra-Comique, Mdle Van Zandt has been singing here in Italian opera. She opened in *Dinorah*. The next work was to be M. Ambroise Thomas's *Mignon*, with Marini as the tenor.

MONTE CARLO.—M. Ambroise Thomas came from his villa at Hyères, to attend the performance of his opera, *Hamlet*, with Mdme Fidès-Devriès as Ophélie, Mdme Salla as the Queen, and Pandolfini as Hamlet.

BRUGES.—A little one-act comic opera, *Nous dînons en ville*, has been successfully produced here. The music is by M. Waucampt, an officer in a line regiment, and composer of a similar little work, *La belle Tonnelière*, first performed some time since in Tournai.

BRUSSELS.—An exceptionally brilliant audience assembled to witness the commencement of Mdme Albani's short engagement at the Théâtre de la Monnaie, which was crowded from pit to roof. The opera selected was *Rigoletto*. As the hapless heroine, Gilda, Mdme Albani sang with all her usual charm, and was greatly applauded throughout the evening. The public, it is perhaps superfluous to add, were thoroughly delighted with the impersonation.—A Biblical drama, *Job*, will be performed in April at the Conservatory. The music is by Sig. Chiaromonte, professor of singing in the institution.

VENICE.—The two young Baronesses Erlanger, from Vienna, who are spending the winter in Venice, played on the 9th inst., at the Circolo Artistico, C. Oberthür's duet for two harps on airs from Meyerbeer's *Huguenots*, and made quite a *furor*—their playing, as well as the brilliant composition, being greatly admired.

MARSEILLES.—At the "Concert Extraordinaire" given by the Société des Concerts Populaire on Sunday, Feb. 17th, the programme included Haydn's Symphony in B flat, Schumann's overture to *Manfred*, and a "Rhapsody" by Lalo. The "virtuoso" was M. Hasselmans, "*Harpiste-solo des Concerts de Paris*," who obtained a legitimate success, and an "ovation" after his fine performance of a *Concertstück* for harp and orchestra by Oberthür (the accomplished professor at the London Academy of Music). The other compositions played by M. Hasselmans were a "Ballade" of his own composition, Godefroid's "*Marche Triomphale du Roi David*," and, with M. Casella, an "*Arioso*" for harp and violoncello, by Handel.

HARLEY VERSUS HENDERSON.

Mr Justice Mathew, sitting without a jury in the Queen's Bench Division, gave judgment on Monday in the case of "Harley v. Henderson," heard on Saturday.

Mr Orlando Harley, a professional singer, sued Mr Alexander Henderson, proprietor of the Comedy Theatre, for wrongful dismissal from his engagement as first tenor at the theatre. His engagement was to be for a year from Easter, 1883, and he was to be paid £15 a week, and half salary for *matinée*, but he was dismissed in August, 1883.

Mr Justice Mathew said that "the defence really relied upon was that the plaintiff had become unable to perform his agreement, and was incompetent to fulfil the part allotted to him in *Rip Van Winkle*. It was admitted by counsel that any mere temporary inefficiency by the plaintiff would not justify the defendant in terminating his agreement; it must be such an inability on the part of the plaintiff as went to the root of the contract, and prevented it from being substantially performed. The plaintiff had admitted frankly enough that for a time he had suffered from cold, but he said that his inability was only temporary. On the other side it was said that for a time the plaintiff sang remarkably well, but after a time his performance was not satisfactory. The first formal complaint was in a letter of June 16th, written by the defendant, in which he said that complaints had been continuously made 'as to the unsatisfactory

manner in which the music in *Rip Van Winkle* has for some time past been rendered by you, and to-day I have an official complaint in which he says you sing so frightfully out of tune that he considers it absolutely necessary in the interests of the opera to cut out the Pipe Song and other music." The letter concluded by saying that under these circumstances the plaintiff must consider his agreement forfeited, but he could remain until the end of the season in July. He did, in fact, continue down to August 5th. He (Mr Justice Mathew) must say that he was not satisfied upon the evidence before him that the plaintiff was unable to perform in such a sense as would justify the defendant in putting an end to the engagement. The judgment, therefore, would be for the plaintiff, and the amount of damages which he should award him would be £250."

Judgment was entered accordingly.

A commemorative Wagner performance was given at Venice on the 13th inst., the first anniversary of the composer's death, by the Circolo Artistico Veneziano, supported by the German Society and the Liceo Benedetto Marcello.

A COMICAL DUET.—A correspondent informs us that at a concert in the Lyric Hall, Ealing, a week or two ago, a very large audience assembled, little thinking what was in store for them. After half a dozen numbers of the programme had been disposed of, a gentleman announced that Mr Sydney Hodges had that morning captured in London a "trio from the West country." One of the captured turned out to be Mr Charles Fowler, of Torquay, who played a solo on the pianoforte with such brilliancy and effect that he had to repeat it. The other two were the Misses Jordan, who were so mirth-provoking, in a duet called "Voices from the housetop," that many of the audience would have rolled off their seats with laughter had they not been closely packed. The young ladies represented "Tommy and Tabby" making love on the housetop. In the midst of their loving talk a crusty lodger opens a garret window and throws an old kettle at them, with violent imprecations. This sends them flying, and, as one has been hurt, she cries out with such a cat-like voice that fresh laughter ensues, and greatly increases when the other, in commiserating tones, sings out "Come behind this chimney, love, for shelter. Dearest Tabby, did he hurt you?" At the conclusion of this comical and really clever performance the applause was deafening. Of course the duet was repeated, and the young ladies had once more to acknowledge the loud laughter and hearty applause. The duet is the composition of Mr Charles Fowler, and we hear that, although it was published only a few weeks ago, a second edition is shortly coming out. The music is very taking, and, however absurd the words may be, the excellence of the duet as a musical composition is enough to ensure its popularity. "The captured trio" will long be remembered at Ealing.—*Torquay Directory*.

ORGAN RECITAL.—A recital was given by Mr W. Henry Thomas, in St George's Church, Tufnell Park, N., on Wednesday evening last, Feb. 20th. We subjoin the programme:—

Sonata, No. 4, in B flat (Mendelssohn); Largo from Sonata Op. 10 (Beethoven); Anthem from "Coronation Anthem" (Handel)—by the Choir; Canzone (Guilmant); Concert Variations on a Russian Church Melody (A. Freyer); Cantilene and Grand Chœur (T. Salome); Chorus, "And the glory," *Messiah* (Handel)—by the choir; Andante in E flat and Overture in E minor (Morandi); Postlude in D (H. Smart).

During the performance of this admirable selection the fine qualities of the instrument were fully displayed by the accomplished organist. The following is a description of the organ, which has lately been rebuilt by Bryceon Bros.:—

SWELL ORGAN, CC to G.—Bourdon, 56 pipes, 16 feet; open diapason, 56, 8; viola, 44, 8; echo dulciana, 56, 8; principal, 56, 4; mixture, III. ranks, 168; oboe, 56, 8; corneopane, 56, 8; ♯ spare slide for vox celeste; ♯ spare slide for vox humana; ♯ preparation for tremulant.

GREAT ORGAN, CC to G.—* Double open diapason, 56 pipes, 16 feet; open diapason, 56, 8; * gamba, 56, 8; hohl flöte, 44, 8; * ruhr flöte, 56, 8; harmonic flöte, 56, 4; principal, 56, 4; flageolet, 56, 2; * full mixture, III. ranks, 168; trumpet, 56, 8.

CHOIR ORGAN, CC to G.—Salicional, 56 pipes, 8 feet; * keraulophon, 44, 8; lieblich gedackt, 56, 8; * gemshorn, 56, 4; ♯ spare slide for flöte octaviante; * clarinet and bassoon, 56, 8.

PEDAL ORGAN, CCC to F.—Open diapason, wood, 30 pipes, 16 feet; * sub-bass, closed wood, 30, 16; violone, metal, 30, 16.

COUPLERS.—Swell to great; swell to choir; swell to pedals; great to pedals; choir to pedals; ♯ octave coupler on swell; seven combination pedals.

N.B.—The organ is changed from an electric into a mechanical organ, with new blowing apparatus.

Showing (*) the additions already made; also (†) the additions which are still required for the completion of the entire scheme.

ST JAMES'S HALL.

MONDAY POPULAR CONCERTS,

TWENTY-SIXTH SEASON, 1883-84.

DIRECTOR—MR S. ARTHUR CHAPPELL

THE TWENTY-NINTH CONCERT OF THE SEASON

WILL TAKE PLACE ON

MONDAY EVENING, FEBRUARY 25, 1884,

To commence at Eight o'clock precisely.

Programme.

PART I.—Sextet, in B flat, Op. 18, for two violins, two violas, and two violoncellos (Brahms)—MM. Joachim, L. Ries, Hollander, Zerbini, Pezze, and Piatti; Song, "The Lover's Appeal" (Piatti)—Miss Santley; Romance, in F sharp, Nachtstück, in D flat, and Novelette, in F (Schumann), for pianoforte alone—Miss Agnes Zimmermann.

PART II.—Prelude and Fugue, in G minor, for violin alone (Bach)—Herr Joachim; Song, "Nicht mit Engeln" (Rubinstein)—Miss Santley; Quartet, in G major, Op. 18, No. 2, for two violins, viola, and violoncello (Beethoven)—MM. Joachim, L. Ries, Hollander, and Piatti.

Accompanist—MR ZERBINI.

SATURDAY AFTERNOON, FEBRUARY 23, 1884,

To commence at Three o'clock precisely.

Programme.

Quartet, in E flat, Op. 12, for two violins, viola, and violoncello (Mendelssohn)—Mme Norman-Néruda, MM. L. Ries, Hollander, and Piatti; Recit., "Comfort ye my people," and Air, "Ev'ry Valley" (Handel)—Mr Joseph Maas; Sonata, in C sharp minor, Op. 27, No. 1 ("The Moonlight"), for pianoforte alone (Beethoven)—Mlle Janotha; Sonata, in A major, for violoncello, with pianoforte accompaniment (Boccherini)—Signor Piatti; Song, "Dalla sua pace" (Mozart)—Mr Joseph Maas; Serenade Trio, in D major, for violin, viola, and violoncello (Beethoven)—Mme Norman-Néruda, MM. Hollander and Piatti.

Accompanist—SIGNOR ROMILL.

To ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, FEBRUARY 23, 1884.

JOACHIM.

JOSEPH JOACHIM comes back to the Popular Concerts on Monday night. He will lead the Second Sextet of his friend, Johannes Brahms, and the Fourth Quartet of Beethoven; besides playing J. S. Bach's famous Prelude and Fugue in G minor, of which to get tired, when he interprets it, is impossible. All in G, more or less; but what matters, when the player is "J. J.?" We wish him the hearty and enthusiastic greeting he so amply merits. *Hoch! Hoch! Hoch!*

CHERUBINI.

(Continued from page 105.)

If we would now know Cherubini's ideas with regard to singing we must begin by calling to mind a little crisis affecting his directorship of the Conservatory. In 1826, the Government, desirous of binding Rossini to France, not knowing very well how to set about it, and willing to colour at least with a pretext the grant of a pension of 20,000 francs, which they intended to bestow on him, could think of nothing better than the creation of a virtually chimerical office, namely, that of "Inspector General of Singing in France," the sonorous title of which represented nothing. On hearing this, Cherubini, quick to take umbrage and susceptible as he was, and exceedingly jealous of his prerogatives, thought his authority in danger and took fire immediately. I cannot say exactly what happened, but the following letter, discovered among his papers, shows plainly enough that the expression of his emotion had found its way into official circles. The letter is from the Vicomte Sosthènes de la Rochefoucauld, through whom Cherubini was hierarchically connected with the Government:

"ROYAL HOUSEHOLD.

"DEPARTMENT OF FINE ARTS.

Paris, 27th (?), 1826.

"My dear Cherubini, I learn that M. Rossini's appointment has given rise to a misapprehension, which I desire immediately to clear up. You seem to have supposed that this appointment placed a superior over you. I have too much esteem and attachment for you—too much confidence in you yourself as well as in your talent, ever to have been able" [here the words are illegible] "which would in any way wound your feelings. I shall always be happy to give you proofs of this, and on your proposal I appoint M. Rossini to a seat in the administrative council of the School in order that he may settle with you whatever you both think useful. For you, of course, is reserved the proposal of all measures relating to a school which has acquired under your management a reputation and perfection which it never attained before. With sincere compliments,

"S. V^e LA ROCHEFOUCAULD."

This little event would possess only secondary interest, had it not offered Cherubini an opportunity of formulating certain interesting reflections on the state of vocal art in France, and Italy, and the manner in which at that time the art was taught among us. These reflections, which took the form of a memoir addressed to M. de La Rochefoucauld, and which I found among the master's papers, show that Cherubini meant at least for an instant to tender his resignation. Was the memoir ever sent in? I do not think so, for it does not look at all like a rough draft, and is signed in full. At any rate, here it is:—

"The interest I take, and always shall take, in the prosperity of the School, induces me, before leaving the direction of it, to place before Monsieur le Vicomte de La Rochefoucauld the following reflections.

"Instruction in singing, if the most important branch of instruction in a school of music, is, also, that which presents the most serious number of obstacles to be surmounted. When studying an instrument, the pupil may by dint of patience, labour, and time, overcome the greatest difficulties; but, when studying singing, if besides a fine voice, an indispensable and extremely rare condition, the pupil does not possess an excellent musical organization, the most stubborn and best directed labour will never make him more than an awkward and ineffective singer. This is what generally renders the results obtained in a school of singing less prompt and less satisfactory than those in an instrumental school, since qualities which nature very seldom brings together must be united in the same individual. Whenever a person thus favoured comes forward, masters will not be wanting. It was certainly not fruitlessly that Madlle Cinti, Mad. Rigaut, M. Ponchard, &c., spent several years in the class-rooms of the School.

"It is true that a change is now taking place in the manner of singing; but it is not the first time that, in singing as in composition, taste has undergone modification. Such revolutions are frequent, and the history of art furnishes numerous examples of them. All that a school can do in the epochs of transition, is to study, step by step, the movement taking place in taste. A complete change is not extemporised: it is the aim of the masters and the work of all. In Italy itself, the schools are affected by this indecision; they are struck with sterility, and for a long time have produced only a small number of distinguished singers compared to those they used to send forth. I wrote a large number of works in Italy, I have occupied for a considerable time, at the Italian Theatre in Paris, the place which MM. Paer and Rossini have filled. It was at one of the most brilliant periods of the Theatre, when Mmes Moricelli and Baletti, when Viganoni, Mandini, &c., all belonged to it. I can, therefore, appreciate the difficulties in teaching singing, and I should have been able, also, to point out the means, had not nature refused me the gift of a voice. An Italian myself, and deeply imbued from my infancy with the inspirations of the great Italian musicians—composers and singers—I am far from disputing the superiority of my countrymen as singers. Italy is truly the native land of singing; but, in a French school, there must be, also, French professors capable of imparting to their pupils the accent, inflections, and usages peculiar to the language in which the pupils will have to sing.

"In applying these reflections to the present state of the Royal School, I venture to say that the appointment of M. Rossini, whose great talent no one appreciates more than I do, would not fulfil the object which Monsieur le Vicomte has in view. Admitting that there are in the School some professors less capable than others, would M. Rossini be able to tell them so? These professors are men before being artists; if all do not possess the same amount of talent, they all have the same degree of self-love; and, besides, would it be so easy to replace them? On the other hand, a system of mere

inspection cannot produce any good result; what would be requisite would be continuous supervision, and lessons given to the pupils, labour, in a word, unworthy M. Rossini's name and reputation. I see only one way of profiting, nobly for himself and advantageously for art, by M. Rossini's residence in Paris. I think that assured results might be obtained if he were requested not to supervise, but to form professors. To M. Rossini would be left the selection of several young musicians, to whom he would impart his method, so brilliant and entrancing, while they, in their turn, would bring to the School the knowledge they had acquired from him. M. Rossini would thus be at the head of a nursery of professors, of a kind of *Normal School*, and I think this plan would possess the double advantage of obtaining infallible results by supplying capable professors, and of not ruffling the self-love of any of the singing-masters, who would thus be compelled to follow the general impulsion. I submit these reflections to the wisdom and intelligence of Monsieur le Vicomte. He knows me well enough to render it unnecessary for me to protest that they are dictated solely by the interest I take in an institution I saw founded, many professors in which are my pupils, and which I should wish kept up in a constant state of prosperity.

"L. CHERUBINI."

It was not without a reason that I have here grouped together these various proofs of the interest Cherubini took in the different branches of that art which constituted the delight and the sole occupation of his life. Having demonstrated his influence as an artist, it remained for me to show what that influence was as regards the theorist and chief instructor. After what the reader has just perused, it strikes me that this has been done, and thoroughly done, by Cherubini himself.

Having endeavoured to place in a clear light Cherubini's artistic and intellectual physiognomy, I should now like to say a few words of him as a man, considered in relation to his art.

(To be continued.)

CRYSTAL PALACE CONCERTS.

(From an occasional Contributor.)

The concert wherewith the Crystal Palace season of music was resumed calls for no particular remark. The appearance of so well-established a favourite, and one so rarely seen, as Mme Carlotta Patti, should not, however, pass unnoticed, nor that of Mme Patti's husband—an artist comparatively strange to the British public. Abroad, M. de Munck has long since made his name as a violoncellist. But with regard to his share in the entertainment last Saturday little can be said, the selections he performed being of too trifling a nature to invite criticism. The most important of them consisted of the first movement of a concerto by Bernard Romberg—the poor man on whom Beethoven's quartets seem to have had the effect red rags have on a mad bull, as we are reminded by the programme book. The movement in question is an arrangement of technical difficulties apparently formidable—unfortunately, not insurmountable—and, in any case, likely to interest no one save the ultra-curious student of the instrument chiefly concerned. Its aim is to show how far the 'cello can be made to strive after effects which properly belong to the violin, while, as music, it is the baldest commonplace. Hence we are bound to class this concerto with the lowest and most undesirable of its kind.* The Romberg excerpt got no more applause than it deserved, but after playing one of Chopin's *nocturnes* and a *fileuse* by Dunkler, M. de Munck was recalled to the platform. He also performed the 'cello *obligato* accompaniment to a Spanish song charmingly sung by Mme Patti.

The programme began with the Overture to *Oberon*. Here the manner in which the first horn-player acquitted himself demands an underlined tribute of acknowledgment. It was a notable instance of talent and labour brought successfully to bear upon unquestionable difficulties, and with what advantage to Art we leave those to decide who relish the sound of things beautiful. At the opening bars of Weber's overture, a more impulsive audience, such as, say, one at Lamoureux's or Colonne's, would have well nigh interrupted the music with a buzz of admiration and half-suppressed applause. I hope to be corrected if I am wrong in giving the praise of this remarkable horn-playing to Mr Wendtland. The *pièce de résistance* was Beethoven's Eighth Symphony.

The programme included likewise the "ballad for orchestra" Mr Mackenzie has founded on Keats's poem "*La Belle Dame sans merci*," and some dance music from *Henri VIII.*, M. Saint-Saëns' latest dramatic effort. Whether the "ballad" is entitled to a place in music, like that occupied in the realm of poesy by the ineffable poem it seems meant to illustrate, is a question. There is no question as to its being imbued with earnest feeling, an unmistakable mediæval air, and rich picturesque colour, or as to its being full of cunning orchestral device. These terms of praise are no doubt vague; but when the spirit of a work lends itself more easily to consideration than the scholastic form thereof, it is unnecessary to be precise. Last in the programme came the French composer's "*ballet divertissement*." It consists of English and Scotch tunes, more or less recognizable, served up as they are in a truly piquant and palatable French sauce.

A. H. W. H. E.

[* Poor Romberg! And yet he was famous in his time, and so was his brother, Andreas. But—unhappily for him—he did not live in the age of unfathomable bombast and twaddle, which alone now, with a certain school of moony critics, passes for high-class art. What Romberg composed was intelligible enough to disparage him in the esteem of these anti-musical latter-day people—these distorted mystics.—D. B.]

LONDON BALLAD CONCERTS.

The tenth and last but four of the eighteenth season of Mr John Boosey's interesting Ballad Concerts took place at St James's Hall on Wednesday evening last, Feb. 20, the remaining four being announced for Wednesday evenings, Feb. 27, March 12 and 19, and Wednesday morning, March 5. The concert on Feb. 27 (Ash Wednesday) is to be devoted to sacred music, including selections from Sir Arthur Sullivan's oratorios, *The Martyr of Antioch*, *The Prodigal Son*, and *The Light of the World*. On Wednesday, the singers so popular at Mr Boosey's concerts appeared with their accustomed effect, winning applause and recalls in profusion. A new singer—at least, new to these concerts—Miss Rosa Leo, made her *début* with genuine success, rendering Mr Behrend's pathetic ballad, "Daddy," with perfect expression, and, later on, the Scotch song, "Charlie is my darling," with characteristic enthusiasm. Miss Maggie Okey was the pianist and Mme Norman-Néruda (whose performance of Bazzini's "Scherzo Fantastique" created a *fièvre*) the violinist. Mme Carlotta Patti also assisted at this concert, and was heartily applauded after "The last rose of summer." Mr Edward Lloyd repeated with success the new song by Stephen Adams, "The Pilgrim" (encored), and Mme Sterling introduced a new song by the same composer, entitled "The wide, wide sea." Mr Sidney Naylor occupied the post of conductor with his well-known intelligence.

CONCERTS.

POPULAR CONCERTS.—Last week's evening concert brought forward two interesting *quasi* novelties. The first of these was a quintet for flute and stringed instruments, composed by the late Bernhard Molique. Many years ago the flute was a favourite instrument in amateur circles, but for a long time past it has fallen into comparative desuetude in those quarters. There is no doubt that, had the instrument possessed the capacities of tone and compass in the time of the great composers that it has derived from recent improvements, it would have been much more written for as a speciality than it has been by them. Bach wrote for the flute as a speciality in sonatas, trios, concertos, &c.; and Handel has left solos with accompaniment for "violin or German flute," but succeeding composers chiefly used it in orchestral association, where its importance is great. It is from Kuhlau, of Copenhagen (who died in 1832), that flautists have received the most extensive *répertoire* of music for their instrument, in the shape of solos, sonatas with pianoforte concertante, trios, and a quartet for four flutes. Some trios, quartets, and quintets for flute, in association with stringed instruments, have been produced by the composer just named; by Mozart, Beethoven, the Rombergs (Andreas and Bernhard), Ries, and others, but these have long been comparatively unknown. Probably the spread of choral societies and the large absorption of amateur attention in the direction of vocal music has led to the neglect of an instrument which has the advantage of

extreme portability, and for which there is a *répertoire* far more extensive and interesting than is generally supposed. The quintet which has led to these remarks is classed as Op. 35, and is the work of an estimable composer (long resident in England), who, in addition to being an eminent violinist, has produced music in nearly all styles, including that of the orchestral symphony, Masses, violin concertos, string quartets, and other chamber music; and an oratorio (*Abraham*) brought out at the Norwich Festival of 1860, and, with some omissions, performed at the Hereford Festival of 1882. The quintet given on Monday evening for the first time at these concerts was composed at the instance of Mr Walter Stewart Broadwood, a distinguished amateur flautist. The work is laid out on a scale of symphonic importance, consisting of four movements, according to the established form of the modern symphony. The flute, as the leading instrument, is generally prominent throughout, but not unduly so; each of the other instruments being treated in concertante style with regard to their alternate predominance, while yet associating in the regular development of the composition. The work bears throughout the impress of the hand of a master, in symmetry of outline and form, in consistency and variety of detail, and in treatment of the leading instrument, and the other members of the quintet. Of Mr Svendsen's performance of the flute part it would be impossible to speak too highly. A full and rich tone, a style excellent alike in *cantabile* and *bravura* passages, finished execution, and clear and decided rhythm, combined to realize perfection. The associated stringed instruments were efficiently sustained by MM. L. Ries, Hollander, Zerbini, and Piatti. The other piece in which the flute was concerned was Beethoven's bright and tuneful serenade, Op. 25, for that instrument, violin, and viola, of the rendering of which it is needless to speak, the executants having been Mr Svendsen, Mr Ries, and Mr Hollander. Mlle Janotha gave a brilliant interpretation of Mendelssohn's Pianoforte Fantasia in F sharp minor (substituting, as usual, another piece for the encore), and Signor Piatti played (as only he can play) three movements from a Sonata by Veracini, adapted for violoncello, with pianoforte accompaniment—another encore resulting in this instance. As at a recent concert, the admirable duet singing of Miss Louise Phillips and Madame Fassett was a feature of the evening. On this occasion the ladies were heard in some two-part songs by Hollander and Schumann. Miss Carmichael and Mr Zerbini were the accompanists.—H. L. J. (D. N.)

CRYSTAL PALACE CONCERTS.—Mr Manns having returned from fulfilling his important Scottish engagements, these concerts were resumed on Saturday afternoon with a varied, not to say mixed, programme, in which were several features of interest. Mr MacKenzie's orchestral "Ballad," founded on Keats' poem, *La Belle Dame sans merci*, held the post of honour, and was admirably interpreted to an audience, many of whom, no doubt, heard it performed by the Philharmonic Society last summer. The work, with its abundant fancy, artistic design, and rich scoring, bears repeated hearing, gaining thereby in clearness and in the intelligibility that comes when the impression of unfamiliarity has worn off. We look upon the "Ballad" as a beautiful example of the art which has developed itself legitimately from classic precedent. A second novelty was the music to the *ballet divertissement* in Saint-Saën's opera, *Henry VIII.* Of this we need not say much. Founded, for the most part, on old English and Scottish airs, it has an attraction for the popular ear; it is brightly scored, and exhilarating in effect. With the foregoing was presented also the first movement of Bernard Romberg's ninth concerto for violoncello and orchestra, the solo instrument being played by M. de Munck, whom we cannot congratulate upon his choice. Romberg's music is not only old-fashioned, but weak and uninteresting. That it contains many grateful passages for the violoncello no one disputes, but the time has gone by when our best audiences had ears only for virtuosity. M. de Munck, therefore, was heavily handicapped by the poverty of his theme. He appeared to far greater advantage in a *nocturne* by Chopin and a *fileuse* by Dunkler. Charming music, played with great executive skill and appropriate expression, here made its usual mark, and established M. de Munck in the favour of amateurs. Other works in this programme were the overture to *Oberon* and Beethoven's eighth symphony, as well as a Spanish song by Yradiér and Mozart's *aria*, "Non sei capace." Yradiér's piece was exceptionally successful, thanks to the very clever singing of M. de Munck (Carlotta Patti), who brought out the true character of the music, and obtained liberal applause.—D. T.

MR JOHN CROSS gave a concert, and a performance of Dibdin's musical farce, *The Waterman*, at Neumeyer Hall, on Monday evening, Feb. 18th, for the benefit of the "St Philip's Mission House Fund." The entertainment commenced with Mendelssohn's Capriccio in B minor, arranged as a duet for organ and pianoforte, played by Messrs F. Sewell Southgate and J. M. Ennis. The latter

gentleman gave with much effect Ascher's pianoforte arrangement of "Alice, where art thou," receiving deserved applause for his rendering of this popular piece. Miss Janie Hutchinson performed on the violin two solos by De Beriot and Vieuxtemps in an artistic manner, while Miss Florence Venning sang Mr F. Sewell Southgate's ballad, "Knitting on the Shore," which had the advantage of being accompanied by the composer. Mr Cross gave a rendering of Miss Lowthian's "The Reign of the Roses" that was much admired. The second part of the entertainment was devoted to Dibdin's ballad opera, *The Waterman*, with the following cast: Wilhelmina, M. de Carlotta Ide; Mrs Bundle, Mrs Payne; Robin, Mr Henry Hicks; Bundle, Mr Thornber Roe; and Tom Tug, Mr John Cross. The acting was everything that could be expected. M. de Carlotta Ide's assumption of the part of Wilhelmina and Mrs Payne's version of Mrs Bundle were capital, the several points being greeted with applause. Mr John Cross sang the songs allotted to Tom Tug admirably. Mr J. Cross is to be congratulated on the success of the entertainment.

MR JOHN L. CHILD gave the fourth and last recital of his present series at St George's Hall on Tuesday evening, Feb. 19, before a numerous audience. Mr Child's well-known powers as a dramatic reciter found full scope in "The Raven," "The Death of Little Dombey," "The Glove and the Lions" (Leigh Hunt), and other pieces. Later on in the evening Mr Child and Mr James Fernandez gave, in costume, the scenes between Othello and Iago with great effect, and were deservedly re-called. The second part of the programme was musical. Mr George Gear played a brilliant pianoforte solo of his own composition, entitled "La Gioia," gaining well-merited applause; after which Mrs Meadows White's *Ode to the North-East Wind* (words by the Rev. Charles Kingsley) was performed by an efficient choir, under the able direction of Mr George Calkin. This was followed by Mr Eaton Fanning's spirited "Song of the Vikings" (encored, and the last verse repeated). Mr George Gear accompanied with taste and skill.

A *Matinée d'Invitation* was given on Saturday, Feb. 16, by M. and M. de Lövenstierne at 14, Queen's Gate, the handsome residence of Mrs Swaine. M. de Lövenstierne, who appeared as a violoncellist under his own name, and as a singer under his professional name (Signor Lovini), was assisted by Miss Enequist, Miss Lina Behrend, Signor Erba, &c. M. de Lövenstierne (*née* Baronne de Düben) and her husband sang Gounod's duo, "La brise est douce," and Maillart's "Moi jolie" (*Les Dragons de Villars*), very charmingly, but we preferred Schubert's "Ave Maria," transcribed for the violoncello, and played by M. de Lövenstierne with genuine feeling to Signor Lovini's singing. The most successful numbers in the programme were "Daddy," sung by Miss Lina Behrend (accompanied by the composer); a "National Swedish Melody," sung by Miss Enequist; and "Les Abeilles," by Bazzini, played by Signor Erba (violin), which the audience would fain have heard again. Signor Lovini's best song was the "Du pauvre ami fidèle" (*Masaniello*), in which he displayed to advantage his command of *pianissimo sostenuto*. We must not pass over without praise Schumann's "Chœur des Houris," exceedingly well given. The duet from Gounod's *Romeo et Juliette*, "Ange adorable" (Miss and Mr Pellew); Rossini's beautiful *aria*, "Sombre forêt," from *Guillaume Tell* (Miss Pellew); and the *aria*, "Jerusalem," from Verdi's *Lombardi* (Mr Pellew). The rooms were crowded.—E. S. M.

MISS ALICE DOUGLAS's evening concert, in aid of the organ fund of St. Matthew's New Church, Ealing, took place at the Lyric Hall on Wednesday the 20th February. The Lyric Hall, a most elegant building, was filled in every part by the *déte* of Ealing, and a satisfactory pecuniary result must have been obtained for the organ fund. The singers were Mesdames Agnes Ross, Bruce, and Jenny Pratt, Messrs Hubert Delma, Ernest Loder, Sackville Evans, and the Clarendon Glee Quartet. The instrumentalists were Miss Alice C. Douglas and Mr Heinrich Gebhardt (pianoforte), the Rev. H. C. Douglas (harmonium), and Mr Lazarus (clarinet). Amongst the performances most appreciated were the solos of Mr Lazarus, who played in perfection Weber's Clarinet Concerto, and a Scotch Fantasia of his own composition, tone and execution being perfect. The singing of M. de Agnes Ross was the vocal feature of the concert, her fine voice and expressive interpretation being highly appreciated. Miss Alice Douglas played "La Truite" of Stephen Heller with neatness and brilliancy, and all the other artists acquitted themselves satisfactorily, singing and playing *con amore*. Herr Lehmeier accompanied the vocal music with skill and discretion.

Minnie Hawk and her concert party have appeared in the following American cities: Sandusky, Jan. 28; Buffalo, 29; Lancaster, 30; Germantown, 31; York, Feb. 1. Their success has been "phenomenal."

PROVINCIAL.

ILKESTON.—On Tuesday evening, Feb. 12, the second concert of the season, in connection with the Ilkeston and District Harmonic Society, was given in the Town Hall, filled with an appreciative audience. The first part consisted of Sir W. Sterndale Bennett's cantata, *The May Queen*, which was most successfully rendered. The principal artists were—Miss Lizzie Honeybone, of Nottingham, May Queen; Miss Whitehead, of Kimberley, Queen; Mr Arthur Castings, principal tenor of Hereford Cathedral, Lover; and Mr E. Jackson, principal bass of Lincoln Cathedral, Robin Hood. The duets and trios fairly captivated the audience, and throughout the evening encores followed in rapid succession. The second part of the programme consisted of miscellaneous selections. Mr W. Gadsby conducted. The choruses and part-songs were well sustained by the orchestra, and the instrumental pieces were given with precision.

BIRMINGHAM.—The fifth concert of the fifth season of Mr Stephen S. Stratton's Popular Chamber Concerts was given in the Masonic Hall on Tuesday evening, February 19th. The following was the programme:—Trio in D minor, pianoforte and strings (Fanny Hensel); Quintet in B flat, strings (Mendelssohn); Sonata in B minor, pianoforte (Clementi); and Quartet in E flat, pianoforte and strings (Mackenzie). A work by the highly-gifted sister of Mendelssohn could hardly fail to excite attention. Though not without certain tokens of "Mendelssohnian" influence—notably in the *allegretto*, a charming piece of melody—the work (says *The Daily Post*) is thoroughly original both in idea and treatment. It was performed by Miss Agnes Miller (the pianist of the evening) and Messrs Ward and Owen in excellent manner. Miss Agnes Miller's choice of Clementi's Sonata in B minor for her solo performance was commendable, both for the interest—one might almost add novelty—of the work in itself, and the self-discrimination it betokened in the artist, whose style of playing is well in accordance with the spirit of the work. Altogether we are thankful for this presentation of a composer whose grand historic position deserves better recognition by concert directors. Mackenzie's Quartet in E flat is one of the most sound and interesting compositions which have yet been produced at these concerts as native work. Of Mendelssohn's Quintet, being an acknowledged masterpiece of its class, we can have little to say here. On the whole the performance was a very creditable one to Mr Ward and party. The *scherzo*, in particular, was neatly and delicately played.

MANCHESTER.—As Mr Hallé entered the orchestra to conduct Mendelssohn's *Elijah* on Thursday night, Feb. 14th, he was received with ringing cheers from every part of the hall. The audience was, we believe, the largest of the season, and—says *The Guardian*—there could be no doubt about the general gratification at the sight of the conductor in his accustomed place. To be twice absent after twenty-five years of regular appearances was an event sufficient to cause grave anxiety, and the warmth of Mr Hallé's reception, which evidently deeply moved him, was certainly intensified by a pleasurable sense of relief in the assurance that danger was past. Nor was this the only unusually demonstrative manifestation of personal feeling witnessed before the beginning of the concert. Mme Lemmens-Sherrington was greeted on her entrance by another significant display, but in this there was genuine regret at the prospect of losing one of the most highly-accomplished and thoroughly conscientious vocal artists of her time. The ladies of the choir took advantage of the occasion to give public testimony of their high regard for Mme Sherrington by offering her a bouquet of surpassing beauty. This was presented to her by Mrs Warren, and to give permanent value to the memorial, an inscription had been engraved on the beautiful silver holder—"To Mme Lemmens-Sherrington, from the ladies of Mr Charles Hallé's choir." The performance of *Elijah*—the eighteenth given by Mr Hallé—was, in many respects, the finest ever heard in Manchester. The overture and orchestral accompaniments, with the important *obbligati* instrumental passages, were all admirably played, with the accuracy and intelligence indeed to be expected from the members of a band most of whom would be able, doubtless, to play this music in the dark. The principal vocalists were Mme Sherrington, Miss Hilda Wilson, Mr Barton McGuckin, and Mr Santley. Mr Santley is not only unrivalled in the music given to *Elijah*, but his delivery of it is almost incomparable as a display of vocal art. Mr McGuckin's fine voice and careful singing were also admired. He has evidently studied the music with diligence, and there can be no doubt that this intelligent and constantly improving singer may take high rank in the list of oratorio tenors. Miss Hilda Wilson is another singer who grows in favour on every visit; her voice is beautiful and sympathetic throughout. It is with very great regret that we have to record "the last appearance of Mme Lemmens-Sherrington," a lady who has been for many years one of the most distinguished

members of the profession. She was well advised to let us have our last impressions of her in oratorio, as she has probably won her greatest triumphs as an interpreter of sacred music. We are proud of Mme Lemmens as a Lancashire singer, for she is a native of Preston. She has won renown on the English, French, and Italian lyric stages; she has been a most successful ballad singer, and not a few modern songs were first made known to the public by her beautiful singing. As Mme Lemmens left the orchestra at the end of the performance she was enthusiastically cheered, and the band and choir were not less hearty in the demonstration than the audience. Mrs Warren, Miss Tervin, and Messrs Dumville and Barrow, all local singers, rendered excellent service in the concerted music.

THE EDINBURGH ORCHESTRAL (REID) FESTIVAL.

The first of the usual two extra concerts given by Sir Herbert Oakeley, with the orchestra and artists engaged for the "Reid," took place on Saturday afternoon, Feb. 9th, in the Music Hall. Before the concert began, Sir Herbert Oakeley came forward to the platform, and said:—"I appear on behalf of Mr Charles Hallé, and to inform you that, although he has arrived here and will conduct the concert, he feels unable to play his solo pieces, and craves your indulgence. Mr Hallé, however, not wishing to disappoint his Edinburgh friends, had, unknown to me, engaged Mdlle Krebs to play pianoforte solos instead of him." Mr Hallé, on making his appearance, was greeted with hearty applause, and the concert proceeded. The opening overture was that of Mozart's to *Don Giovanni*. Spohr's symphony, "Die Weihe der Töne" (The Consecration of Sound), was the *pièce de résistance*. A rhapsodie, entitled "Slave," by Dvorák; the *andante* and *finale* from Handel's "Concerto Grosso"; and Beethoven's overture to *Egmont* were the other orchestral works. Mdlle Krebs gave perfect satisfaction as Mr Hallé's substitute. Having played both at the Philosophical Institution and Choral Union concerts, her wonderful manipulative facility was well known. Her first piece was a "Fugue alla Tarantella" by Bach, and her second a "Rhapsodie Hongroise" by Liszt, in both of which the same unflinching certainty and remarkable regularity of execution were displayed. A double rec-call for the latter elicited an extra piece. Miss Anna Williams (soprano) and Mr Frederic King (baritone) were the vocalists.

On Tuesday night, Feb. 12, the second concert of the Reid Festival was given, and we are glad to say that Mr Hallé was again able to take a part in the concert as solo pianist. The first number was Berlioz's overture, *Waverley*; it has much of the mannerisms which pervades his writing. Mme Néruda's first piece was a complete novelty—the "Scotch" concerto for violin and orchestra, by Herr Max Bruch; there is much in the concerto that is extremely good; it is only in the finale *Allegro Guerriero* that it seems to us to fall short; the *adagio cantabile* and the *andante sostenuto* are quite beautiful, and were played with a degree of feeling we have seldom heard equalled. On the whole, the Scotch character of the music is well preserved, and the work is a very valuable addition to the ranks of violin concertos. The Symphony was Schumann's No. 1, in B flat. It was first produced at a concert in Leipzig, with Mendelssohn conducting. It is, if not the greatest, at least the most cheerful of all the composer's symphonies; each movement, according to the original scheme, was to have had a distinctive name, beginning with "Spring's awakening," and ending with "Spring's farewell." The second part began with a rendering of Mendelssohn's *Melusine* overture—a work which is now so popular that we must confess to having been surprised to learn from the programme that it was played for the first time in Scotland at the Reid Concert of 1873. The other orchestral numbers were the splendid Scherzo from Beethoven's Ninth Symphony, magnificently played, and the Pageant March from Gounod's opera, *La Reine de Saba*. Besides these, we had two pianoforte solos from Mr Hallé, viz., Chopin's Nocturne in G minor, and a Gavotte in C by Geminiani. Mr Hallé's reading of the Nocturne was charming; as for the Gavotte, we can only say it could not have been improved upon. Miss Williams was successful in her songs, and Mr King sang Sir Herbert Oakeley's spirited song, "Il Titorno del Montunar," and "Flow down, cold rivulet, to the sea." Tito Mattei's "Odi tu" is effective, but not very original. We cannot help regretting that these splendid concerts are always so long. Under any circumstances, we think three hours of music, such as was played last night, is more than most people can appreciate.

On Wednesday night the only overture was that to Weber's opera, *Der Freischütz*. Often as it is played, it never fails in its effect. From the opening bars to the last note the rendering was perfect, and quite justified Sir Herbert Oakeley in repeating the overture this year. Madame Néruda could hardly have been more happy in the choice of the music she played. The Air Varié in D,

by Vieuxtemps, is admirably fitted to show off her extraordinary powers of execution. To our mind, however, her rendering of the Concerto, Spohr's No. 8, ("In modo di scena cantante") was even more wonderful. We must say a word for the excellent way in which the orchestra played the accompaniment to this work. The Symphony was Beethoven's No. 2 in D, the first in which the composer emancipated himself entirely from the influence of his great predecessors, Mozart and Haydn. We have often said that it is in Beethoven's music that to our mind Mr Hallé shines pre-eminent both as pianist and conductor. At the beginning of the second part of the concert, Sir Herbert Oakeley informed the audience that the fatigue through which Mr Hallé had gone during the last few days had so told on him in his present state of health that he did not feel strong enough to play the whole of the "Emperor" Concerto, but would play the last two movements. It must, however, have been apparent to all that Mr Hallé was suffering greatly from fatigue, and every one present must have admired him for performing so large a part of a task for which he felt himself physically unfit. Saint-Saëns's "Poème-Symphonique," "Le Rouet d'Omphale," is a work which has never seemed to us worthy of a place in a concert of this kind. Miss Anna Williams' rendering of the scena, "Mi tradi," from *Don Giovanni*, left little to be desired, and she sang Sir Herbert Oakeley's clever romance, "La Fiancée du Marin," so well that it had to be repeated. Mr King gave Handel's "Revenge, Timotheus cries," and Kücken's "Good Night" admirably. The concert ended with Wagner's "Kaiser March," in which the full power of the orchestra was put forth with effect.—*Courant*.

MR HERBERT REEVES.

On Wednesday afternoon, February 13, Mr. Herbert Reeves' *début* at the Brighton Theatre in ballad opera, and his first appearance on any stage, was marked with more than ordinary interest, and the house was well filled by an appreciative audience. The young tenor essayed the part of Henry Bertram in Terry's ballad opera, *Guy Rannering*, and it is gratifying—says *The Sussex Daily News*—to record that he met with hearty and, at times, enthusiastic recognition. Ballad operas have been so closely associated with Mr Sims Reeves' greatest triumphs that it is not surprising to find his son follow the path that made the name of Sims Reeves a household word, and stamped him as the greatest tenor of the present age. It was, doubtless, with no ordinary trepidation that Mr Herbert Reeves followed so perfect a model, but the audience, while unable to avoid comparing the tyro with the master, were anxious to give every encouragement to the *debutant*, and by their sympathetic applause assisted to tone down the nervousness inevitably associated with a first appearance. Mr Reeves' first striking effect was made in a song from his own pen, "Flowers of memory," a pleasing composition, with a smoothly flowing melody and graceful accompaniment. The young tenor sang it with finished expression, good intonation, and perfect enunciation, and won such enthusiastic applause that he was compelled to grant the encore so unanimously demanded. With Miss Haidee Crofton he sang the "Echo duet," in which their voices blended admirably. In the second act Mr Reeves gave "Close to the threshold" with charming effect; his phrasing being marked by rare artistic skill, while his enunciation was perfect. His greatest success was in the third act, when he sang Dibdin's "Tom Bowling" with an unaffected pathos that recalled his father's happiest efforts in the same air, the young artist singing the melodious ballad with those embellishments which the elder Reeves had made peculiarly his own. The applause at the end of each verse was hearty and unanimous, and at the conclusion the young artist was compelled to repeat the favourite old ballad. Mr Herbert Reeves has every reason to be satisfied with the reception accorded him, and with further experience in the histrionic department his career in ballad operas should be one of undoubted success. Especial praise is due to Miss Lester for her performance of the character of Flora, and for her rendering of the contralto part in "The Chough and Crow."

Some New York papers state that Mr Mapleson has discovered a phenomenal tenor.

GAYARRE IN PARIS (*Correspondence*).—Gayarre, who has been known to Londoners for years, was heard by Parisians for the first time on Monday night in *Lucrezia Borgia*. No fairly competent tenor having been seen on the Italian stage in Paris for many a day, the Spaniard achieved a marked success, principally in the air, "Deserto in terra," from *Don Sebastian*, which it has been the fashion of late to intercalate in *Lucrezia*. Maurel was dramatic and artistic as ever as the redoubtable Duke Alfonso, and Mdlle Tremelli a full-voiced Orsini.

THE DUDLEY GALLERY.

While there are many interesting drawings in the water-colour exhibition of the Dudley Gallery Art Society, opened to the public on Monday, Feb. 18, there are also, it should be understood, some few in the collection really excellent. Mr Bingham McGuinness shows sound taste and good drawing in "Kilburn Castle" (No. 5), which only wants the aid of a little more strength of colour to afford full satisfaction. Familiarity with animal life is evidenced by Mr Basil Bradley in "Found" (No. 42), and "Old Friends" (No. 552). The St Bernard in the former, and the horse in the latter, are drawn with an able hand, guided by genuine sympathy with the subject. The human figures, however, are not so faithfully rendered. Considerable industry is shown by Mr Claude Hayes, who exhibits five pictures that occasionally betray a want of care in laying on colour; but this remark would not be pertinent to Mr J. M. Donne's drawings, for they generally show fancy in the combination of hues as well as care in manipulation. Each of the four examples of Mr Walter Severn's admirable art commands attention, while No. 69, "Mists in the valley Rosenlauri," will perhaps be thought the best representative of his talent. Mists, or mountain clouds, are sometimes made to look like blank walls, but Mr Severn gives them form and character. Using the word in its true sense, Mr William Foster's "Early Autumn" (No. 94) is decidedly "genteel," it seems markedly so by being put in close contrast with its neighbour, "The foreshore at Blackfriars" (No. 95), by Mr Herbert Marshall. Few artists have made of late more rapid strides than Mr H. Caffieri. The two drawings now exhibited, "Corner of an orchard" (No. 110), and "Spring" (No. 195), are instances of good "out-of-door" work. A little more care in the drawing of the foreground would still further enhance their charms. An elopement is a subject of as much value to the journalist as to the painter, for it never fails to absorb the interest of the public; therefore, Mr A. W. Bayes, in No. 116, gives a version of an "intercepted elopement." The young people are descending the steps to fall into the arms of a "stern parent." But there is little of a thrilling nature in the scene; it looks to be merely a rehearsal in plain clothes. Miss Fanny W. Currey presents a charming bank of flowers in "The end of the day" (No. 142), and Mr W. H. Wheeler introduces us to some elegant "Ladies of the Lake" (No. 162); the ladies are of course silver birches, and well they look in their metallic-looking coats. There are five pictures by Mr Hubert Medlycott, which are more ambitious in design, and, it must be said, more successful in treatment than most of their companions on the walls. "The tower from the river" (No. 164), although perhaps a little too light in its scheme of colour, is most carefully drawn and pleasantly rendered; and "The Thames at Rotherhithe" (No. 342) has amongst other characteristics a prevailing tone of soft evening light that endows it with special charm. Mr Edwin Ellis is known by his vigour of colour and boldness of treatment. He has assuredly a giant's strength, but is this excess of power needed for water-colour work, which has to be hung in a drawing-room? A very large hall would be the only place in which "In fold" (No. 171) could be exhibited. Evidently the directors, or "hangers," of the Gallery thought this specimen of dash and pluck worthy of the place of honour accorded it; but it is surely fulsome flattery to the author, and unwise encouragement of a crude style, to make it so important a feature of the exhibition. A very different kind of art is manifest in Mr J. V. Soper's "A Berkshire lane" (No. 192), a work as unpretending as excellent. Mr Thos. Pyne has a couple of drawings, which again reveal his merits. "The path across the fields" (No. 209) is a charming little scene—a peep at rustic life. The boy and girl chatting together smack of the country as much as the fresh grass of the rising ground and the green hedge that encloses it. Work so natural always appeals to the feelings. Venice is inexhaustible! Mr David Law gives another reading of the subject in "The Fruit Market" (No. 305) and "The Fish Market" (No. 323). Mr R. Goff sends an illustration of "Squally weather" (No. 313); and Mr C. M. Beresford places before us a capital representation of a strolling Italian, piping and moving his puppets to a group of admiring children. In fact, "I Burattini" (No. 333) has uncommon life and character. Few persons have ever before noticed what beautiful colour there is in old anchors, but now that Mr C. Robertson has shown us

their beauty, in "Edge of the North Sea" (No. 181) and "Stranded hopes" (No. 554), another pleasure will be added to a sea-side trip. Lovers of the country will find in Mr J. Carlisle's "Evening" (No. 351) a delineation of one of their most enjoyable scenes; and those who seek the calm delights of solitude will discover, in No. 374, that Mr W. J. Ferguson knows well the way. The visitor to the Dudley Gallery will find many more drawings amongst the 627 exhibited which stand out from their fellows; and although mediocrity unfortunately prevails there as elsewhere, yet there are meritorious works on the walls in sufficient number to fill up a pleasant hour.

PENCERDD GWFFYN.

A NIGHT IN PARIS WITH BEAUMARCHAIS.

If a stranger wanted to see the far-famed company of the Théâtre-Français at its best, and, at the same time, to have a full evening's intellectual enjoyment, he could scarcely do better than be present at such a performance of *The Marriage of Figaro* as that which was given on Monday night. In the first place, he would see in Coquelin the elder the most admirable representative of the brilliant barber that can possibly be imagined. In the famous soliloquy of the fifth act, probably the longest and certainly the most varied and difficult in the whole range of the drama, Coquelin surpassed himself, plainly disclosing the tragedy that underlies the noisy comedy of Figaro's life; and the violence of his indignation was all the more effective by reason of its contrast with the exuberant gaiety of his previous demeanour. Although it was nearly midnight when the actor finished this trying soliloquy, he was rewarded by a triple round of applause, an honour rarely conferred by the fastidious *habitués* of the Comédie-Française. Delaunay is still the youngest and most elegant of *grands seigneurs* as Almaviva, while Thiron, recovered from his recent illness, was very funny as the stammering Bridois. So much for the men. But the interest of the evening for Parisians was centred in Mlle Marsy, a young lady of eighteen summers, who, after having appeared at the Théâtre-Français, as *Célimène*, in *Le Misanthrope*, made her second *début* in the attractive character of *Susanne*, the most fascinating of waiting women. It was a terrible ordeal for a girl to speak Beaumarchais' bright lines in the company of such accomplished elocutionists as Delaunay and Coquelin, but she spoke them well, and acted with untiring vivacity and skill. Mlle Marsy bids fair to become one of the most useful members of an incomparable troupe. Another lady, quite as youthful, and little more experienced, Mlle Muller, was a charmingly fresh *Fanchette*; while Mlle Tholer, who looked splendidly handsome with powdered hair, was an ideal Countess, combining all the charm of the *Rosina* of *The Barber of Seville* with the manners of a *grande dame*. Cherubino was played by Mlle Frémaux, but an additional attraction will be lent to next Tuesday's repetition of the play by the assumption, for the first time, of the part of the Page by Mlle Rosa Bruck, who made so great a sensation in *Amphitryon*, the only piece in which she has yet appeared. Mlle Bruck is a cousin of Mme Sarah Bernhardt, whom she resembles in tone of voice and manner of speech. She, also, is only eighteen years of age, and in appearance, at least, is certain to realise to the life the ideal of the most adorable character that Beaumarchais ever put into verse and Mozart into music. C. C.

MUSICAL CHIT-CHAT.

Some new arrangements have been made with regard to the appearance in this country of the famous Bohemian composer, Anton Dvorák. It is now stated that he will conduct one or more of his works at a Philharmonic Concert on March 20, and direct a performance of his beautiful *Stabat Mater* on the 30th. The *Stabat Mater*, as is surely remembered, was produced last year by the London Musical Society, under Mr Barnby, and made a great sensation. Its second presentation, at the composer's own hands, will be an event of much interest, due, we believe, to the enterprise of Messrs Novello & Co., whose invitation to visit this country Dvorák has accepted. Mackenzie's *Colomba*, so shabbily treated in Hamburg, is making way at a rate almost unprecedented by any other English opera. Not only will it be performed at Cologne, but also at Darmstadt, on the occasion of the forthcoming marriage of Princess Victoria. It is the "commanded" opera for the gala representation. Arrangements have been completed for the production of *Colomba* in Italian during the approaching season at Covent Garden, with Mme Pauline Lucca as the Corsican heroine. Who shall say, after this, that native art is not looking up and going on prosperously? As far as at present appears the musical future is with us. Well, we have waited long enough for our turn, and, if only for very patience, we deserve it. The first public performance

in Paris of Gounod's *Redemption* is fixed to take place in the Trocadéro Hall on April 3. The composer himself will conduct, and Mme Albani has been engaged to sing the principal soprano solos, while M. Faure will take the part of the Saviour. About the same time M. Gounod's *Sappho* will be put upon the stage of the Grand Opéra. This, however, is not the *Sappho* of years ago. We hear on good authority that the composer has written 600 pages of full score by way of addition to, or amendment of, the original. In other words, one-third of the work, as revised, will have the interest attaching to new music. Meanwhile, M. Gounod is making rapid progress with his oratorio for the Birmingham Festival of next year, and will, at the same rate, soon complete it. Three of the four parts into which Mr Mackenzie's new oratorio, *The Rose of Sharon*, is divided, are now in the engraver's hands. Those who have had an opportunity of seeing the music recognize much beauty, and at the same time a new departure in oratorio. The story being essentially dramatic, Mr Mackenzie has treated it very much on the lines of his *Colomba*. An impression gains ground that M. Reyer's *Sigurd* will form one of the novelties of the Royal Italian Opera season. We hope that this is really a foreshadowing of the event. *Sigurd* deserves the honour of production here far more than any work patronized of late years by Mr Gye, Ponchielli's *La Gioconda* not excepted. A paragraph is going round to the effect that Sir Arthur Sullivan is spending a holiday at Madrid. He is really recuperating after his sharp illness in the South of France, whence all must hope he will return full of health and strength. A report that *Princess Ida* has attained but moderate success with the public should be contradicted. In point of fact, more money has been taken, it is said, at the Savoy since the first night than was received during the corresponding period under the reign of either *Patience* or *Iolanthe*. The music of the opera will be published to-morrow both in England and America, and it is hoped that a copyright has been secured across the Atlantic by the expedient of employing an American musician to arrange the pianoforte part. Messrs Novello, it is understood, intend following the same course as regards Mr Mackenzie's new oratorio. No doubt the pirates will give occasion for testing the question at law, and should the validity of the plan be declared they will find many of their opportunities for plunder gone. Mr Ebenezer Prout has completed his comic opera, the last number excepted. Much interest will attend the production of this work, for which, however, no arrangements have at present been made. One thing is certain, the music comes from a man of high attainment and great ability. The title of the opera has not yet been determined. Mr George J. Bennett, the accomplished and most promising pupil of the Royal Academy of Music, is about to travel on the Continent for educational purposes. The liberality of Messrs Novello & Co. enables him to do this, and Mr Bennett, we may add, will not be the first rising musician to benefit in this way through the action of the firm. It is hoped that, among other lessons, he will not learn to repudiate his native land as Mr Eugene d'Albert, late of the Royal College of Music, is said to do. By the way, this young gentleman has been playing lately in Brussels with much success.—D.T.

AFTER LONG YEARS.

I'm standing in the old, old wood
Beside a streamlet's flow,
Where you and I, my darling, stood
In days of long ago.
The birds are singing as of yore,
They bid my heart rejoice,
And, wafted from the far-off shore,
I hear, I hear thy voice:
"Take heart, take heart, dear
lov'd one,
Nor let thy soul despair;
We shall meet for aye
On a distant day,
In the Land that is free from
care."

Copyright.

Another year has passed away,
The streamlet still flows on,
But to the realms of Endless Day
That lover's soul has gone,
And floating on the balmy wind
There swells a grand refrain,
From heaven's portals, unconfin'd,
The angels sing this strain:
"He's taken heart, her lov'd
one,
He's barish'd all despair;
They've met for aye
In Eternal Day,
In the Land that is free from
care."

LOUIS BREEZE.

MR WILLING'S CHOIR.—Handel's Italian oratorio, *La Resurrezione*, will be given for the first time in England, on Tuesday evening next, at St James's Hall, by Mr Willing's choir, with the original accompaniments. Mendelssohn's music to Racine's *Athalie*, in which Mr Santley will recite the illustrative verses, will follow a setting of the 57th Psalm, written for the choir by Mr E. H. Thorne. The vocalists are to be Misses Robertson, Jessie Griffin, and F. Robertson, Mme Enriquez, and Messrs C. Chilley and Santley.

WAIFS.

Stephen Heller, the celebrated composer of "Nuits Blanches," "Promenades d'un Solitaire," &c., has received the Legion of Honour. Heller, who has lived in France for the last thirty-five years, has many friends in England, who will be gratified to hear of the distinction conferred upon him.

A new musical paper, *Il Menestrello*, has been started in Leghorn. Masini is engaged in Athens from the 1st March to the 15th May. Signorina Turolla is said to be engaged at the Teatro San Carlo, Naples.

Maurice Grau is organizing a French Opera Company for South America.

Ponchielli's *Gioconda* will probably be given in the spring at Ravenna.

It is said that Aramburo, the tenor, is engaged for six months in Santiago.

Danesi, the baritone, has fallen a victim to yellow fever at Havannah.

E. Kretschmer's opera, *Die Folkunger*, has been performed in Nuremberg.

Sig. Bimboni's *Haidouck* has been produced with much applause in Bucharest.

There is some talk of organizing in Antwerp a Rubinstein Festival for next April.

Ferni-Germano has been exceedingly well received in *Mignon* at St Petersburg.

Mdlle Jeanne Granier has been seriously ill, but is now in a fair way to recovery.

L. Mierzwinski, the tenor, recently passed through Milan on his way to Monte Carlo.

A new ballet, *Metempsicosi*, has been for some time in rehearsal at the Teatro Regio, Turin.

A new opera, *Inelda*, by a Dutch composer, Th. Verhey, will shortly be produced in Rotterdam.

Sig. Giovannini's new opera, *Tito Vezio*, has been produced with success at the Teatro Argentina, Rome.

Signora Singer has been re-engaged for some additional performances of *Aida* at the Teatro Regio, Turin.

At the conclusion of the season in Seville, the Italian opera company now performing there will proceed to Corunna.

Sig. Romeo Gerosa, of Monza, has composed an opera entitled *Carlo I Stuart*. The libretto is by Sig. Ghislanzoni.

The King of Holland has conferred the cross of the Order of the Oak Leaf on Eugene Ysaye, the Belgian violinist.

Sig. Luigi Doule has been appointed to the professorship, vacant by the death of Sig. Aimerito, in the Liceo Musicale, Turin.

Franz Liszt's oratorio, *Die heilige Elisabeth*, has been performed, under the direction of Herr Max Erdmannsdorfer, in Moscow.

Sig. Archimede Montanelli has been appointed conductor of the Municipal Orchestra, Carrara. There were sixteen candidates.

Signorina Romilda Pantaleoni is engaged to sing the part of the heroine in Ponchielli's *Gioconda* at the Imperial Operahouse, Vienna.

A Zingaro Orchestra, under the direction of Gyula Benzery, has been engaged to play in Turin during the International Exhibition there.

J. J. Abert, *Hofcapellmeister*, Stuttgart, has nearly completed a new opera, the libretto of which is founded on an old Spanish story.

The Lisbon paper, *O Mundo Artistico*, has stopped, but another, *Amphyon*, has appeared, to supply, as it were, the void thus created.

The Emperor of Brazil has taken under his especial patronage a young English violinist, named White, lately a pupil in the Paris Conservatory.

Mr Henry Irving, who this week has been playing at Toronto, was one of the candidates elected on Thursday as a member of the Reform Club.

Johannes Brahms intends shortly visiting London for the purpose of conducting the first performance here of his new Symphony, No. 3, in F major.

Mdme Artôt-Padilla and her husband, Señor Padilla, have been making a successful tour in the north of Germany, and will go in April to Russia.

El Principe de Viana, a new opera by Señor Fernandez Grajal, is in rehearsal at the Teatro Real, Madrid, and will be produced about the middle of March.

Mdme Albani is engaged to sing in M. Ch. Gounod's *Redemption* at the Trocadéro, Paris, on the 3rd April, when the composer will conduct his own work.

The Roumanian papers speak highly of a fair young pianist, Mdlle Maria Narice, who has been giving concerts in Bucharest, Jassy, Odessa, and Galatz.

Ovide Musin, the Belgian violinist, has been engaged for concerts by the Apollo Club in Chicago, and will make his first appearance in that city on February 25th.

Mdme Catherine Penna has been singing at various concerts in Lancashire and the North of England with very great success, according to the local journals.

Having resigned his position as professor in the Hoch Conservatory, Frankfurt-on-the-Maine, Herr Stockhausen has opened a similar establishment of his own there.

Herr Blassmann retires from the musical direction, which he has held so long, of the Dreissig Singakademie, Dresden, and is succeeded by Dr Franz Wüllner.

In consequence of the frequent indisposition of Sig. Frontini, Sig. Ristori, of the Italian Opera, Paris, has been engaged to take his place at the Teatro Real, Madrid.

Lentowsky, manager of one theatre in St Petersburg and of another in Moscow, has been sent to prison for 100 days for performing six buffo operas without due permission.

Mdme Pappenheim is now under engagement with Mr De Vivo for concerts and oratorios. She will sing at the Boston Handel and Haydn Society, in Gounod's *Redemption*, on February 26th.

Johannes Elmlad, formerly basso at the Theatre Royal, Dresden, has started with his wife, a talented pianist, for Melbourne, Australia, where he thinks of establishing a Conservatory of Music.

The Duke of Edinburgh, at whose appearance the orchestra struck up "God Save the Queen," attended a performance at the Teatro Civico, Cagliari, in aid of the fund for erecting a monument in that town to Mario.

Baron Hofmann, Intendant-General of the Imperial Theatres, Vienna, after witnessing a performance lately, at the Milan Scala, of *Les Huguenots*, warmly complimented Sig. Faccio on the way in which he had conducted.

Mr Ferdinand Q. Duleken, the pianist, was married on January 24th, at Bowery Bay, Long Island (U.S.), to Miss Anne Eliza Totten, a descendant of the Rapelye family, who have resided at Bowery Bay upwards of 200 years.

Mr Robert Romer, Q.C., is a candidate to represent Brighton in Parliament in place of Mr Marriott, who has accepted the Chiltern Hundreds. Mr R. Romer is son of Mr Frank Romer, the well-known music publisher, Conduit Street.

We think a contemporary has become liable in an action for libel when it permitted the following to appear in its columns: "Mayor N. was tight last night beyond a doubt." The stupid compositor should have read "Mayor N. was right," &c.

Mr. Mapleson's new tenor, Andres Anton, who was caught somewhere in the West Indies, was tried in Chicago on Thursday last, Jan. 31st, and Stagno and Campanini still survive. The new tenor did not set the prairies afire.—*New York World*.

Messrs Rudall, Carte & Co., in their *Musical Directory*, give the names of about 4,000 professors of music in London, including singers, orchestral and other players, teachers, &c., and about 1,200 piano makers, music publishers, and others connected with the music trade. In the country the number amounts to about 6,000.

It is rumoured that Mdme Adelina Patti may leave Mapleson in Cincinnati, and refuse to go to San Francisco. It is also stated that she will sing, under Abbey's management, for two weeks, in New York, Philadelphia and Boston. Should Patti desert Mapleson, it would break up his Californian trip entirely.—*Freund's Weekly*.

Signor Randegger, the accomplished composer and conductor, is, we hear, engaged to be married to Miss Adelina de Lenw, one of his pupils at the Royal Academy of Music. Miss Lenw is a daughter of the eminent painter of Düsseldorf, and grand-daughter of a celebrated physician and oculist formerly attached to the Court of the King of Hanover.

Molique's oratorio, *Abraham*, was performed for the first time in America on Thursday, Jan. 31st, by the Jersey City Philharmonic Society in the Tabernacle, Jersey City. It was given by a chorus of one hundred and fifty voices, an orchestra of fifty musicians and the following soloists: Mrs E. J. Grant, Miss Hattie Clapper, Mr H. R. May, and Mr Ivan Morawski. The performance went well, and was under the direction of Professor Louis C. Jacoby.—*Freund's Weekly*.

"LOVE-LIGHT." Words by Miriam Ross, music by J. Mortimer Adye (Enoch & Sons). The dainty lyrics of Miss Ross, which, it may be observed, are above the average, have been happily set by Mr Adye. The music of "Love-Light" may be commended for the double reason of its tuneful elegance and graceful musicianship—the latter quality being none the less noticeable albeit the general fabric is slight and unpretending. The oval lithograph, which embellishes the title-page, is also entitled to a word of praise.

Signor Carlo Ducci announces his *Matinée Musicale* for Saturday, March 1, at Major Wallace Carpenter's residence, Ashby Place, assisted by Misses Carlotta Elliot, Kate Milner, Mathilde Lennon, Mdlle Le Brun, and Mdme Zimeri, as well as Miss Maggie Okey and M. Vladimir de Pachmann, Mr Shakespeare, Mr Isidore de Lara, and Signor Papini. Signor Carlo Ducci will also play (with his son) Saint-Saëns' "Marche Héroïque," together with solo pieces by Liszt, Ketten, Scarlatti, &c. Signor Carlo Ducci, Jun.'s, solo being Beethoven's *Sonate Pathétique*.

Ovide Musin—says the New York *Musical Courier* of Feb. 6th—received quite an ovation at the Casino Sunday-night concert. The delicate and exquisite quality of tone which he brings from his violin took his audience by storm, and he could not get off with less than two re-calls. He gave the "Airs Russes" of Wieniawski, a Cavatina by Raff, and a Mazurka of his own composition. Teresa Carreno played Liszt's "Fantaisie Hongroise" and Rubinstein's "Grande Valse" in A flat. Miss Emma Juch sang a cavatina by Gomez and the valse "L'Ardita."

ROYAL ALBERT HALL.—INTERNATIONAL PEASANT FESTIVAL.—A fancy dress bazaar, at which the stall-holders appeared in the costumes of the peasantry of many countries, was opened on Thursday, Feb. 14, in the Royal Albert Hall, in aid of the funds of the West End Hospital for Diseases of the Nervous System, Paralysis, and Epilepsy, Welbeck Street, an institution under the special patronage of the Princess of Wales. Among the ladies presiding or assisting at stalls were the Dowager Countess of Waterford, Lady Auckland, Mrs Kendal, the Princess Helen, the Dowager Countess of Aylesford, the Countess of Warwick, the Countess of Dartmouth, Lady Randolph Churchill, Isabella Countess of Wilton, the Countess of Morley, and Lady Wolseley. A dramatic entertainment was presented under the direction of Colonel Hughes-Hallett in the West Theatre, where Mrs Gowing, Mr Henry Neville, Mr Hermann Vezin, and Mr J. L. Toole gave recitations. On Friday the Duchess of Edinburgh and her children were present. The fête closed on Saturday last. In addition to the fancy fair there were concerts and dramatic entertainments under the direction of Mr Clement Hoey, Mrs Kemmis Betty, and others.

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